MODERN WRITING

from HEDDA GABLER

to HARRY POTTER

TYPE & FORME TWENTIES NO 10

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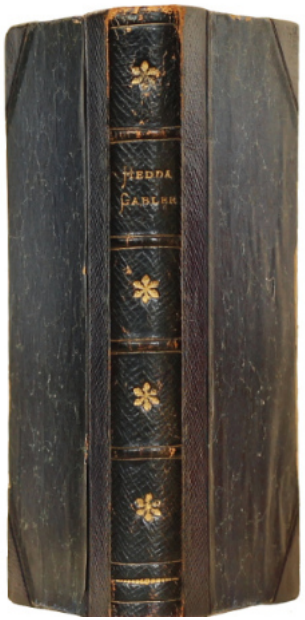
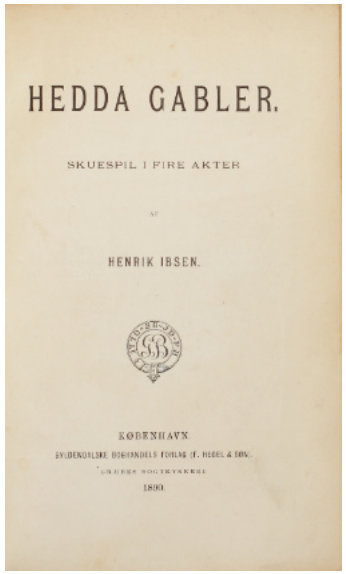
THE FIRST EDITION (BAR AN EDITION OF 12 COPIES) OF *HEDDA GABLER* –

'PERHAPS THE MOST UNIVERSALLY ADMIRED OF IBSEN'S PLAYS'





1. IBSEN, Henrik. *Hedda Gabler. Skuespil i fire akter.* Copenhagen: Græbes Bogtrykkeri for Gyldendalske Boghandels Forlag (F. Hegel & Søn), 1890.

Octavo (175 x 112mm), pp. [4 (title, copyright notice on verso, fly-title, *dramatis personae*)], 236. (Occasional light marks or spots, some light browning.) British half hard-grained blue morocco over marbled boards by H.S. Beresford-Webb of *c.* 1898 with his ticket on the lower pastedown, spine gilt in compartments, lettered directly in one, others decorated with gilt snowflake tools, patterned endpapers printed in blue and gilt, all edges stained red. (Extremities rubbed causing superficial losses, corners slightly bumped.) A very good copy. *Provenance*: **Henry Seymour Beresford-Webb**, 1898 (1851-*c.* 1911, ownership inscription on front free endpaper, occasional pencilled annotations or markings, date [?of reading] '21/3/98' in pencil on lower margin of final page).

£195

Second edition, published five days after the edition of twelve copies printed in London to establish copyright. Ibsen (1828-1906) had risen to international prominence as a playwright in the 1860s with *Brand* (1866) and *Peer Gynt* (1867), and his reputation as a leading figure in European literature and drama was well established when he began to write *Hedda Gabler*. Ibsen was working on his new play in the spring of 1890 (and may have been planning it in late 1889), but progress on the work, provisionally titled *Hedda*, was slow through the summer and autumn of 1889. By 16 November 1890, however, the final draft, now titled *Hedda Gabler*, had been completed. Interest in Ibsen's work in Britain had grown significantly during the previous years – due particularly to the proselytising support of George Bernard Shaw, Edmund Gosse, and William Archer – and the publisher William Heinemann offered Ibsen £150 for the rights of *Hedda Gabler*, 'provided the proof-sheets could be sent direct from [Ibsen's publisher] Gyldendal to Edmund Gosse (who was to translate it) as they came off the press' (M. Meyer, *Henrik Ibsen* (London, 1967-1971), III, pp. 155-156). Ibsen happily accepted the offer, but to 'secure his copyright Heinemann, then only twenty-seven and in his first year as a publisher, issued an edition of twelve copies of the play in Norwegian on 11 December [1890]' (*op. cit.*, III, p. 156) – the first printing of the play. The present edition was then published by Gyldendal, Ibsen's primary publisher, on 16 December 1890 in an edition of 10,000 copies.

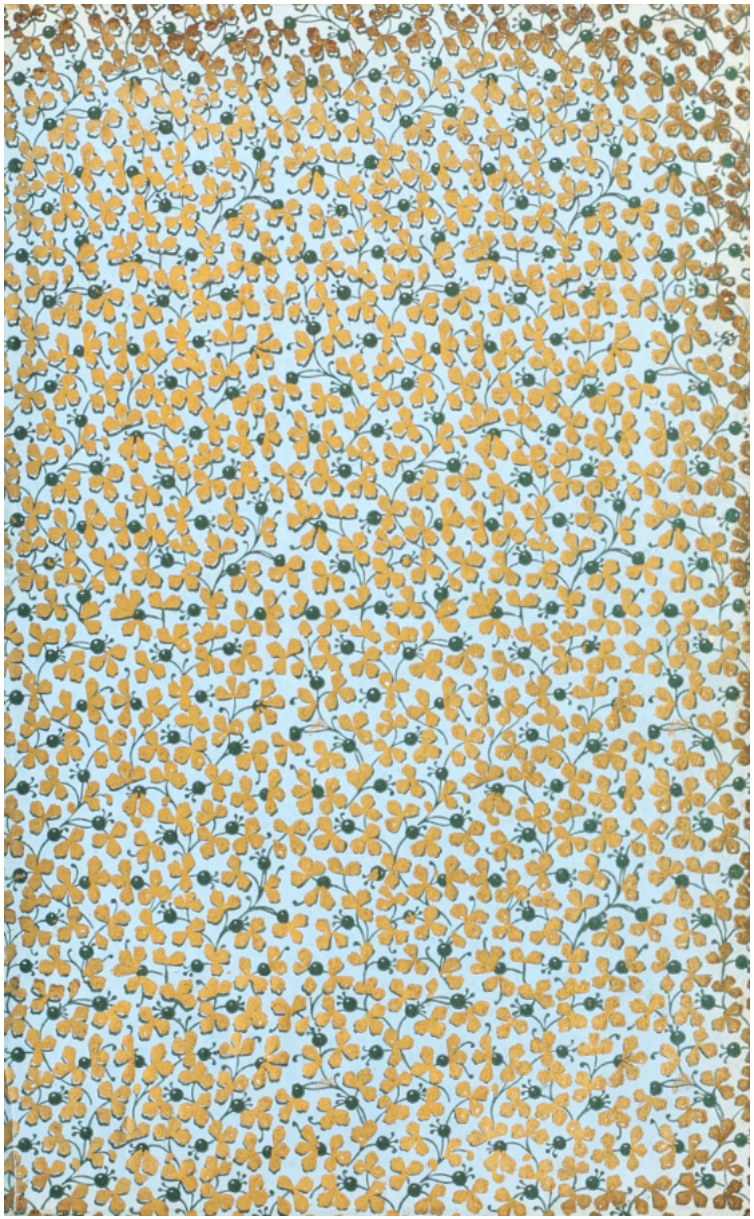
In the meantime, the first stage production of *Hedda Gabler* was being prepared. The first performance was on 31 January 1891 at the Residenztheater in Munich, the city which had been the playwright's principal residence since 1875. This was followed by performances in Helsinki, Berlin, Stockholm, Oslo, Gothenburg, and London in the first half of 1891, but the critical and public reception of both the printed and performed play were mixed. For example, the first performance in London took place on 20 April 1891 at the Vaudeville Theatre 'thanks to the enthusiasm of two American actresses resident there, both ardent feminists, Elizabeth Robins and Marion Lea', and '[s]uch unkind comments as had been

passed on the play by the Scandinavian and German critics paled before the abuse poured forth by the English press', with Clement Scott of *The Daily Telegraph* exclaiming: 'What a horrible story! What a hideous play!' (*op. cit.*, III, p. 178).

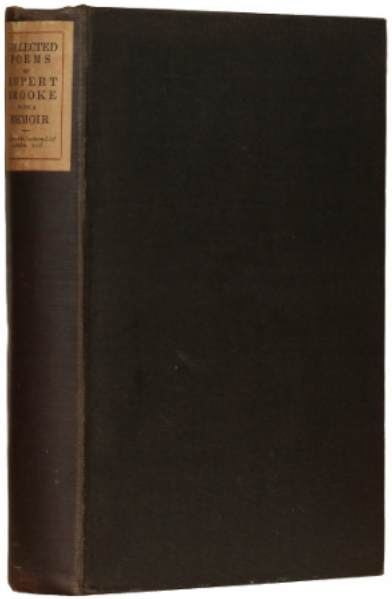
Nonetheless, George Bernard Shaw wrote to Robins after attending the premiere that he 'never had a more tremendous sensation in a theatre than that which began when everyone saw that the pistol shot was coming at the end. [...] [Y]ou were sympathetically unsympathetic, which was the exact solution of the central difficulty of playing Hedda' (D.H. Laurence (ed.), *Bernard Shaw. Collected Letters 1874-1897* (London, 1965), p. 292). Similarly, Oscar Wilde wrote to Robins that her performance was 'a real masterpiece of art' (M. Holland and R. Hart-Davis (ed.), *The Complete Letters of Oscar Wilde* (London, 2000), p. 477). The play became better understood and appreciated through the subsequent decades, and in 1971 Meyer judged that '*Hedda Gabler* is, today, perhaps the most universally admired of Ibsen's plays, the most frequently performed (in England, at any rate), and certainly one of the easiest for an average audience to appreciate' (*op. cit.*, III, pp. 158-159).

This copy is from the library of the schoolmaster H.S. Beresford-Webb, who had served as Assistant Master at Wellington College and was the author of a number of schoolbooks intended for students of German. The bookbinding, which is executed to a professional standard, was his own work and bears his binder's ticket 'Bound by / H.S.B.W.' on the lower pastedown.

O. Anker (ed.), *Minneutstilling Henrik Ibsen 23. mai 1956*, 555-556; J. Carter and P.H. Muir (eds), *Printing and the Mind of Man*, 375; J.B. Halvorsen, *Bibliografiske oplysninger til Henrik Ibsens Samlede vaerker*, p. 102; H. Pettersen, *Bibliotheca Norvegica. Bind IV: Norske forfattere efter 1814*, 6480.



FIRST BRITISH EDITION OF BROOKE'S *COLLECTED POEMS*, WITH A PRINTED ACCOUNT OF HIS BURIAL, POSSIBLY SENT BY MARY BROOKE TO HER SON'S FRIEND GEOFFREY KEYNES



2. BROOKE, Rupert Chawner. *The Collected Poems of Rupert Brooke: With a Memoir.* London: Turnbull & Spears for Sidgwick & Jackson, Ltd., 1918.

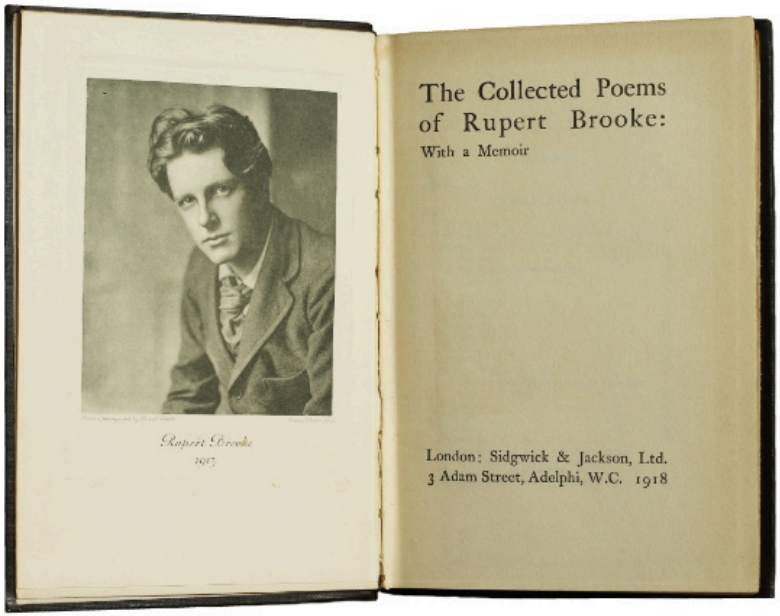
Octavo (196 x 134mm), pp. cli, [1 (blank)], 160. Photogravure portrait frontispiece by Emery Walker after Sherril Schell and photogravure plate by Walker after Schell, both lacking tissue guards. (Very light offsetting onto title, some ll. slightly creased or chipped at edges.) Original black buckram, printed paper spine-label with red frame, spare spine label tipped onto rear free endpaper, top edges stained black, other edges trimmed, a few ll. unopened. (Spine slightly leant and label slightly darkened, extremities slightly rubbed and bumped.) A very good copy. *Provenance*: [?Sir Geoffrey Langdon Keynes FRCP, FRCS, FRCOG, FBA (1887-1982; by descent to his son:)] – **Stephen John Keynes OBE, FLS** (1927-2017).

£195

First UK edition, including 24 previously uncollected pieces. *Poems*, issued by Sidgwick & Jackson at London in 1911, was the only collection of Brooke's poems to be published before his death at sea from septicaemia on 23 April 1915. A second collection, *1914 and Other Poems*, which was edited and seen through the presses by Brooke's friend and literary executor Sir Edward Marsh, enjoyed great success and numerous reprints, and the international interest in Brooke's poems led to the publication, with the agreement of Brooke's publishers Sidgwick & Jackson, of *The Collected Poems of Rupert Brooke with an Introduction by George Edward Woodberry and a Biographical Note by Margaret Lavington* by the John Lane Company at New York in 1915. However, the American edition of *The Collected Poems of Rupert Brooke* 'includes only the poems printed [in the two collections published] in 1911 and 1915' (G.L. Keynes, *A Bibliography of Rupert Brooke*, p. 45), and the present British edition, which was edited by Marsh, adds 24 new pieces to the poems published in *Poems* and *1914 and Other Poems*. Marsh's *Collected Poems* is prefaced by an introduction by the poet's mother, Mary Ruth Brooke (who was the only member of the poet's immediate family to survive World War I), and Marsh's substantial 'Memoir' of Rupert Brooke (pp. xi-cli). This first edition comprised 3,200 copies, and as Keynes notes, 16 impressions were printed between 1918 and 1928.

This copy is from the library of the noted bibliophile and collector Stephen Keynes, and it seems likely that he inherited it from his father Sir Geoffrey Keynes, who had been a friend of Rupert Brooke since their schooldays. Both boys had entered Rugby School in September 1901 at the age of fourteen, and Keynes soon 'began to fall under the spell of Rupert Brooke, son of the housemaster. [...] Rupert, although a few months younger than I, was very much wiser and more clever, and he soon became the friend to whom I turned with complete confidence and admiration' (G.L. Keynes, *The Gates of Memory* (Oxford, 1981), pp. 36-37). Brooke and Keynes were both awarded places at the University of Cambridge. After graduating in 1909 Brooke moved to Grantchester, where he became the centre of a group which included Keynes and was dubbed the 'Neo-Pagans' by Virginia Woolf.

Woolf wrote that Brooke 'was living at Grantchester; his feet were permanently bare; he disdained all tobacco and butcher's meat; and he lived all day, and perhaps slept all night, in the open air' and '[u]nder his influence the country near Cambridge was full of young men and women walking barefoot, sharing his passion for bathing and fish diet, disdaining book learning, and proclaiming that there was something deep and wonderful in the man who brought the milk and in the woman who watched the cows' (quoted in H. Lee, *Virginia Woolf* (London, 1996), p. 293). Keynes spent a further year at Cambridge studying medicine before moving to London in 1910 to continue his medical studies at St Bartholomew's Hospital, and in the following years the two men only met occasionally before Brooke embarked on a year of overseas travel in May 1913.



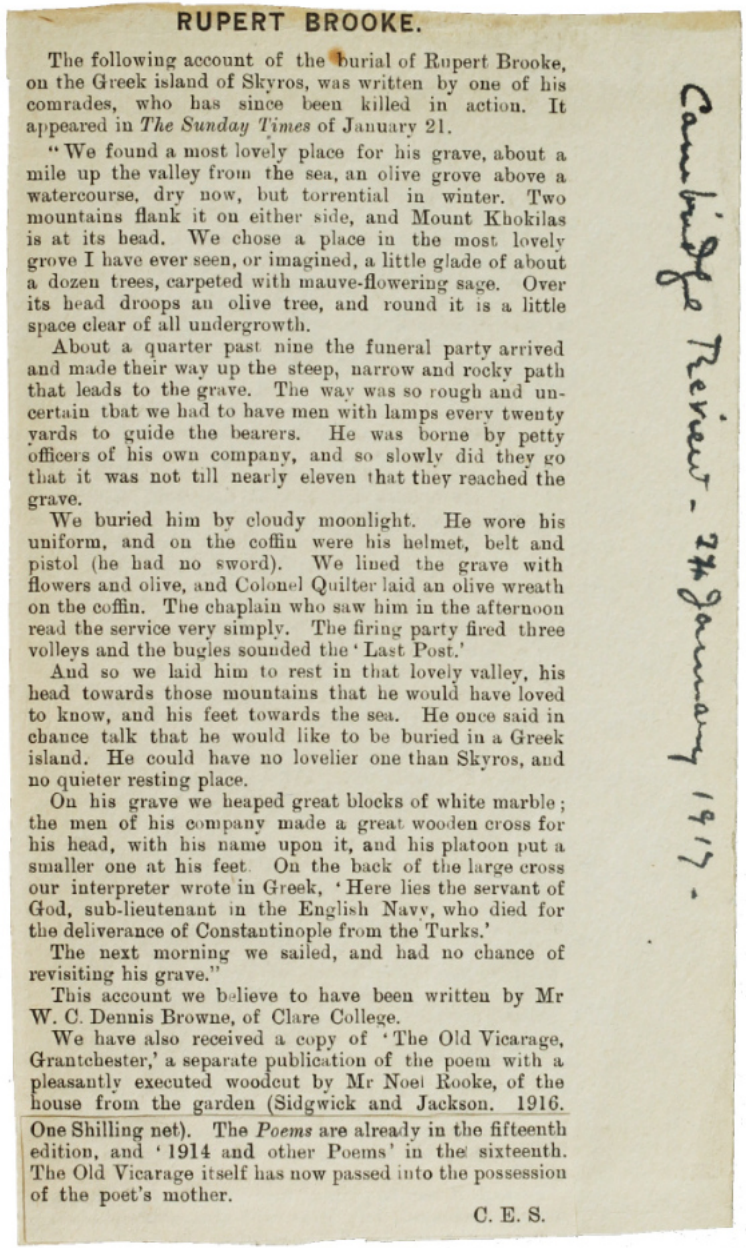
On the outbreak of World War I in August 1914, Keynes left his position as a senior house surgeon at St Bartholomew's and was commissioned into the Royal Army Medical Corps with the rank of lieutenant. Keynes joined his unit at Woolwich on 16 August 1914, and '[o]n 18 August I chanced to meet Rupert Brooke near my rooms in Bloomsbury. He gazed at my uniform with envy and almost with despair. Like many other young men, he was having the greatest difficulty in deciding in what capacity he ought to serve' (*The Gates of Memory*, pp. 124-125). Nonetheless, Brooke's 'difficulties were finally resolved through the good offices of Eddie Marsh and Winston Churchill. By the middle of September he had obtained a commission in the Naval Division (R.N.V.R.)' (G.L. Keynes (ed.), *The Letters of Rupert Brooke* (London, 1968), p. [557]), and in October 1914 Brooke took part in the Antwerp Expedition before returning with his division to England, where he composed his five 'War Sonnets'. On 22 August 1914 Keynes's unit left Woolwich for France, where he was assigned to a field hospital based in a requisitioned hotel at Versailles before moving in February 1915 (the month that Brooke's division sailed for Gallipoli) to an ambulance train, which was based at Boulogne. There, '[o]n 27 April [1915], I had news of the death of Rupert Brooke three days earlier in the Aegean, and I became more aware of the fate of which was to kill the majority of the friends of my generation at Rugby and Cambridge' (*The Gates of Memory*, p. 130).

After Rupert Brooke's death, Keynes 'continued to feel a special obligation to his mother, who until her death in 1931 treated me almost as a son' (*op. cit.*, p. 165), and her will named Keynes as one of the four literary executors who were to replace Marsh. In 1946 Keynes published his edition of *The Poetical Works of Rupert Brooke* (which added more than 20 poems to the corpus established by Marsh), which was followed by his *Bibliography of Rupert Brooke* in 1954 and *The Letters of Rupert Brooke* in 1968. Loosely inserted in this copy is an article by Charles Edward Sayle (1864-1924) – an Old Rugbeian who was Assistant Under-Librarian at Cambridge University

Library and had befriended both Brooke and Keynes when they were undergraduates – titled 'Rupert Brooke', excised from the *Cambridge Review*. The article reprints an 'account of the burial of Rupert Brooke, on the Greek island of Skyros', written by W.C. Denis Browne, a friend of Brooke at Rugby and Cambridge who had joined the Naval Division with Brooke, sailed with him to Gallipoli, and was at Brooke's bedside during his final hours before taking part in his friend's burial on the evening of his last day. Browne's account (which had been published in the *Sunday Times* on 21 January 1917) is followed by a note on the separate publication of 'The Old Vicarage, Grantchester', illustrated with a woodcut by Noel Rooke, by Sidgwick & Jackson in 1916, and the 15th and 16th editions respectively of *Poems* and *1914 and Other Poems*, before concluding with the sentence '[t]he Old Vicarage itself has now passed into the possession of the poet's mother'.

The account by Browne reprinted here was taken from a letter he wrote to Mary Brooke shortly after the burial; it was printed across two pages of the *Cambridge Review*. The final three lines, which were on the second page, have been neatly cut out and glued to the lower margin of the first section, and the margin has then been annotated 'Cambridge Review. 24 January 1917' in a hand which shares a number of characteristics with Mary Brooke's. It is possible, therefore, that Mary Brooke had excised this account from the *Cambridge Review*, docketed it, and sent it to Geoffrey Keynes in France, and that Keynes retained it as an account of Brooke's burial written by their friend Browne and published by Sayle.

G.L. Keynes, *A Bibliography of Rupert Brooke*, 14; E. Sudduth, *The Joseph M. Bruccoli Great War Collection*, p. 29.



RUPERT BROOKE.

The following account of the burial of Rupert Brooke, on the Greek island of Skyros, was written by one of his comrades, who has since been killed in action. It appeared in *The Sunday Times* of January 21.

"We found a most lovely place for his grave, about a mile up the valley from the sea, an olive grove above a watercourse, dry now, but torrential in winter. Two mountains flank it on either side, and Mount Khokilas is at its head. We chose a place in the most lovely grove I have ever seen, or imagined, a little glade of about a dozen trees, carpeted with mauve-flowering sage. Over its head droops an olive tree, and round it is a little space clear of all undergrowth.

About a quarter past nine the funeral party arrived and made their way up the steep, narrow and rocky path that leads to the grave. The way was so rough and uncertain that we had to have men with lamps every twenty yards to guide the bearers. He was borne by petty officers of his own company, and so slowly did they go that it was not till nearly eleven that they reached the grave.

We buried him by cloudy moonlight. He wore his uniform, and on the coffin were his helmet, belt and pistol (he had no sword). We lined the grave with flowers and olive, and Colonel Quilter laid an olive wreath on the coffin. The chaplain who saw him in the afternoon read the service very simply. The firing party fired three volleys and the bugles sounded the 'Last Post.'

And so we laid him to rest in that lovely valley, his head towards those mountains that he would have loved to know, and his feet towards the sea. He once said in chance talk that he would like to be buried in a Greek island. He could have no lovelier one than Skyros, and no quieter resting place.

On his grave we heaped great blocks of white marble; the men of his company made a great wooden cross for his head, with his name upon it, and his platoon put a smaller one at his feet. On the back of the large cross our interpreter wrote in Greek, 'Here lies the servant of God, sub-lieutenant in the English Navy, who died for the deliverance of Constantinople from the Turks.'

The next morning we sailed, and had no chance of revisiting his grave."

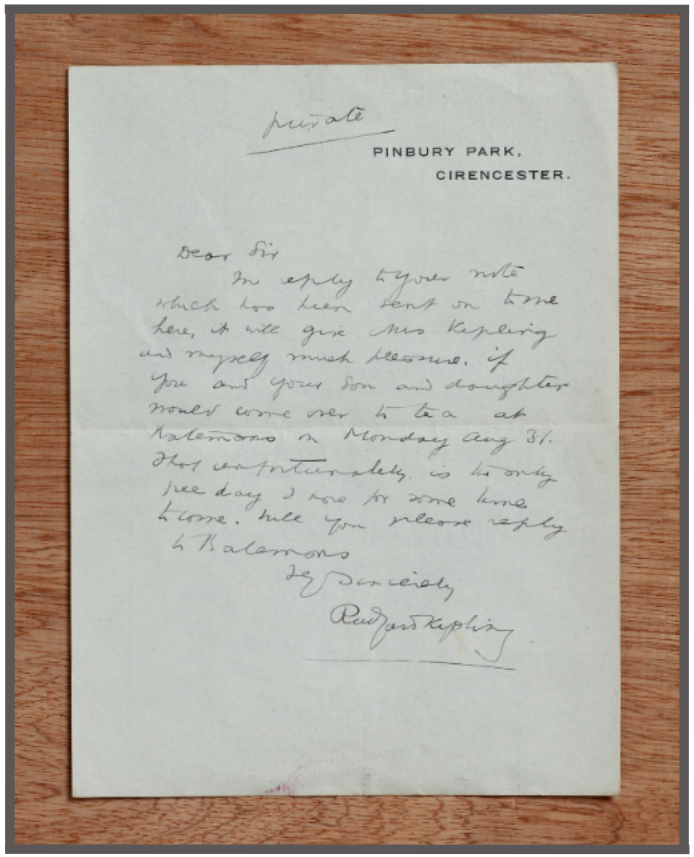
This account we believe to have been written by Mr W. C. Dennis Browne, of Clare College.

We have also received a copy of 'The Old Vicarage, Grantchester,' a separate publication of the poem with a pleasantly executed woodcut by Mr Noel Rooke, of the house from the garden (Sidgwick and Jackson. 1916. One Shilling net). The *Poems* are already in the fifteenth edition, and '1914 and other Poems' in the sixteenth. The Old Vicarage itself has now passed into the possession of the poet's mother.

C. E. S.

Cambridge Review - 24th January 1917.

AN UNPUBLISHED LETTER FROM KIPLING TO A FORMER RESIDENT OF BATEMAN'S, WHO WOULD VISIT A FEW WEEKS LATER AND DESCRIBE KIPLING'S BELOVED HOME IN THE 1870S



3. KIPLING, Joseph Rudyard. Autograph letter signed ('Rudyard Kipling') to an unidentified correspondent [?Mr Whitehead] ('Dear Sir'). Pinbury Park, Cirencester, [?26-29 August 1925].

Octavo, 1p. Laid paper, watermarked 'Truslove & Han[son] / Hand Made / London', with printed 'Pinbury Park, / Cirencester' letterhead. (Folded for dispatch, a few light marks.) A very good example.

£395

A letter from Kipling inviting a former tenant of Bateman's to visit the house. Rudyard Kipling (1865-1936) and his wife Caroline (1862-1939) had purchased Bateman's, a Jacobean house at Burwash, East Sussex in 1902, and it remained their family home for more than thirty years until Caroline's death. Bateman's was Kipling's 'idea of home, a sanctuary, private and protective, away from the noise of village and road, embedded in the richly wooded landscape of the Sussex Weald, "a real House in which to settle down for keeps", as he described it in his autobiography written as the end of his life' (A. Nicolson, *Bateman's East Sussex* (Swindon, 2004), p. 5). This letter was written from Pinbury Park near Cirencester, an Elizabethan house which had been owned by the Bathurst family since the late 18th century and was used as their summer residence by Lord and Lady Bathurst from 1902 to 1928. The Bathursts' guests at Pinbury Park included Queen Mary, and although undated, internal evidence suggests that this letter was written by Rudyard Kipling during a visit in August 1925. Rudyard Kipling and his wife Caroline travelled from Bateman's to Oxford on Monday 24 August 1925 and called on Robert Bridges, the Poet Laureate, the following day.

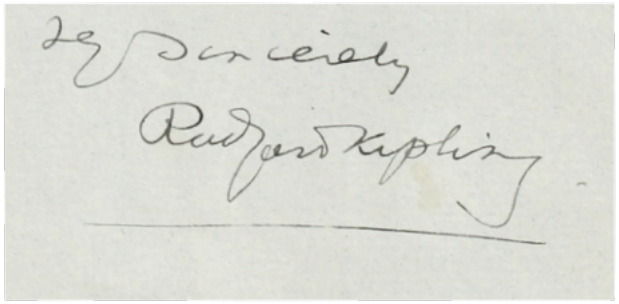
An account of the meeting between the Poet Laureate and one of the most famous poets of the early twentieth century was recorded by Kipling in a letter to his daughter, Elsie Bambridge, written a few days later: '[t]he P.L. himself is a very tall and strikingly handsome white haired pointy-bearded man, who looks much younger than his age. [...] The diction, low, even and smooth and, as one might put it, aggressively "Oxford." Every note and tone appeared to be studied. [...] There was no talk (I took care of *that*) about verse or poetry at large, but there was a certain amount of ungenerous and typically narrow "Oxford" criticism of men (I did not know them) who appeared to have been trying to do things' (T. Pinney (ed.), *The Letters of Rudyard Kipling. Volume 5 1920-1930* (Iowa City, IA, 2004) pp. 259-260). On

Wednesday 26th August Rudyard and Caroline Kipling continued their journey to Pinbury Park, arriving later that day and staying until Saturday 29th August, when they returned to Bateman's (*cf.* Pinney, p. 260, n. 1), so it seems most probable that this letter was written from Pinbury Park between Wednesday 26th and Saturday 29th August 1925.

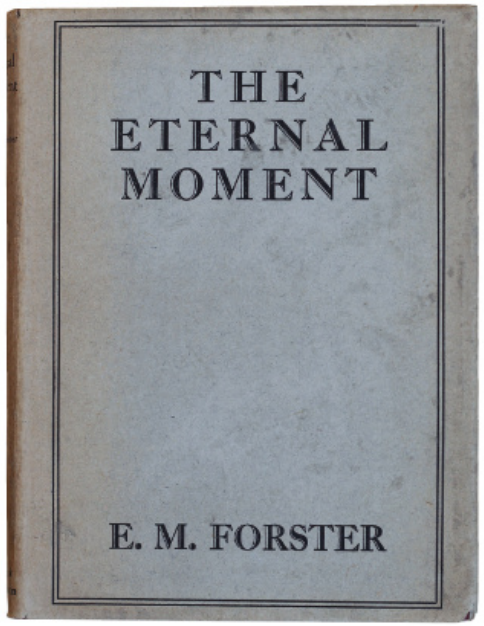
In the letter, which he marked 'Private' at the head, Kipling thanks the recipient for his note, which had been forwarded to Pinbury Park, and replies that 'it will give Mrs Kipling and myself much pleasure if you and your son and daughter would come over to tea at Batemans on Monday Aug 31' – since '[t]hat unfortunately, is the only free day I have for some time to come' – and concludes with the words '[w]ill you please reply to Batemans'. It seems most probable that this letter was addressed to 'an old man of the name of Whitehead, who wrote to us once or twice, asking to be allowed to look over Bateman's, as that was a place where he had lived when a boy', as Kipling told his daughter in a letter of 12 September 1925 (Pinney, p. 261; the 31st of August fell on a Monday in 1925). Since there 'was something in his letter's simplicity which drew us', a visit to Bateman's was planned – presumably that proposed in this letter – but Whitehead could not 'come the first time that he had arranged', so 'we made a fresh appointment' (Pinney, p. 262).

Whitehead – 'small keen and seventy-nine!' – arrived at Bateman's with his son and daughter on 8 September 1925, and 'from the instant that he arrived, he stepped back fifty years in time, and moved in a world to which we had no key. He told us what the garden had been, and how the fields lay in his faraway time. [...] It appeared he was a young man who had learned farming in [1870] and had begun at Bateman's where he knew old Colonel Fielden's uncle [...]. And then he went into the house which he presently began to call "my house." For the while, it *was* his house to him. He went through it very slowly, room by room. He used as a boy to sit at the window of your boudoir with a saloon pistol and shoot at the jays who robbed the orchard, which was on the lawn. [...] A cheerful life! And one which he rehearsed in detail. [...] I do not think in all my life I have ever made any human being as happy as that queer tremulous old chap. He came at four and he left at twenty to seven! And he had talked and told old tales the whole while' (*loc. cit.*).

This letter cannot be traced in Pinney's edition of *The Letters of Rudyard Kipling* and is apparently unpublished. In later life, much of Kipling's correspondence was typed, either by himself or by his secretary, and autograph letters from this period are consequently less common than those from earlier years.



ANTI-UTOPIAN FORSTER: HIS COLLECTED FANTASTIC SHORT STORIES, DEDICATED TO T.E. LAWRENCE, IN THE SCARCE DUSTWRAPPER



4. FORSTER, Edward Morgan. *The Eternal Moment and other Stories*. London: Turnbull & Spears for Sidgwick & Jackson, Ltd., 1928.

Octavo (183 x 134mm), pp. 5 (half-title, author's works, title, imprint, dedication, blurb, contents)], [1 (blank)], 188. Laid paper watermarked 'Antique Laid'. Original maroon cloth gilt, upper board lettered in gilt with triple-ruled gilt frames around title and author's name, all within triple-ruled gilt border, spine lettered and with triple rules in gilt, grey-blue dustwrapper lettered in black and with double-ruled and single-ruled frame on front and back panel, dustwrapper price-clipped at bottom of upper flap with matching diagonal trim at top. (Extremities lightly rubbed and bumped, very light spattered marking on boards, dustwrapper lightly marked, faded on spine, rubbed at edges causing small losses, and with short tear.) A very good copy, in the scarce dustwrapper.

£250

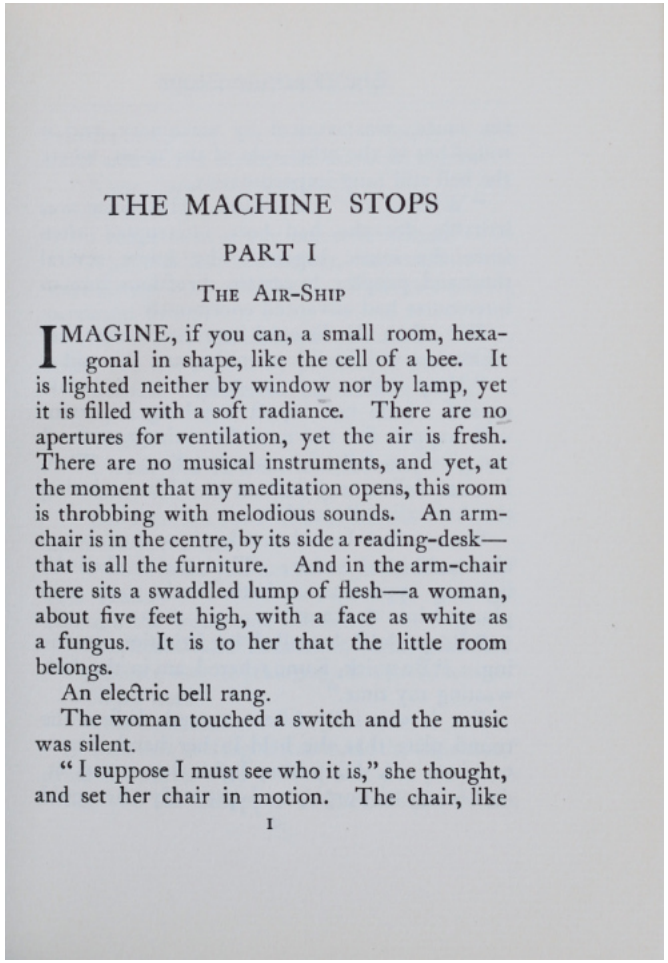
First edition, first issue. Following the publication of the short story collection *The Celestial Omnibus* in 1911, the novelist and essayist E.M. Forster (1879-1970) wrote the supernatural and science-fiction stories gathered in *The Eternal Moment* from 1914 onwards. As the prefatory note explains, 'The Story of the Siren' was first published as a separate publication by the Hogarth Press (1920), while others appeared in literary periodicals and magazines of the time. In the present collection, however, the stories were considered to complete 'all that the writer is likely to attempt in a particular line' (p. [6]). Notably, the final story, 'The Machine Stops' (1909), has been considered 'the first full-scale emergence of the twentieth-century anti-utopia' paving the way for Huxley and Orwell (Mark Robert Hillegas, *The Future as Nightmare: H. G. Wells and the Anti-Utopians* (New York, 1967), p. 82). Forster himself describes it in the Introduction to his *Collected Short Stories* (London, 1947), in which it was republished, as 'a reaction to one of the earlier heavens of H.G. Wells' (p. vii).

Forster dedicated the volume to T.E Lawrence, with whom he had established a literary friendship after reading Siegfried Sassoon's copy of the 1922 edition of *Seven Pillars of Wisdom*, visiting Lawrence at Clouds Hill and advising on revisions of the text. The two men continued to stay in touch and embarked upon a correspondence (which lasted for the remainder of Lawrence's life), in which they often discussed their respective writings. Regarding the dedication in *The Eternal Moment*, Forster wrote to Lawrence:

> The dedication ['To T. E. In the absence of anything else'] can be given a wrong meaning, which you will enjoy doing, and I shall like to think of you doing it. The matter is decided therefore. […] If you ever inscribe anything to me, either good bad or indifferent, I shall be a lot annoyed. (This too can be given a wrong meaning. Care to have a try?)' (A.W. Lawrence (ed.), *Letters to Lawrence* (London, 1962), p. 66).

The Eternal Moment was published in an edition of *c.* 3,720 copies on 27 March 1928 and sold at a price of 5*s*. The American edition of 2,000 copies followed on 19 April and proved so popular that another 1,000 copies were printed in July of the same year.

E.F. Bleiler, *Guide to Supernatural Fiction*, 646; B.J. Kirkpatrick, *A Bibliography of E.M. Forster* (1985), A13a; P. O'Brien, *T.E. Lawrence* (2000), F0361.



THE MACHINE STOPS

PART I

THE AIR-SHIP

IMAGINE, if you can, a small room, hexagonal in shape, like the cell of a bee. It is lighted neither by window nor by lamp, yet it is filled with a soft radiance. There are no apertures for ventilation, yet the air is fresh. There are no musical instruments, and yet, at the moment that my meditation opens, this room is throbbing with melodious sounds. An arm-chair is in the centre, by its side a reading-desk—that is all the furniture. And in the arm-chair there sits a swaddled lump of flesh—a woman, about five feet high, with a face as white as a fungus. It is to her that the little room belongs.

An electric bell rang.

The woman touched a switch and the music was silent.

"I suppose I must see who it is," she thought, and set her chair in motion. The chair, like

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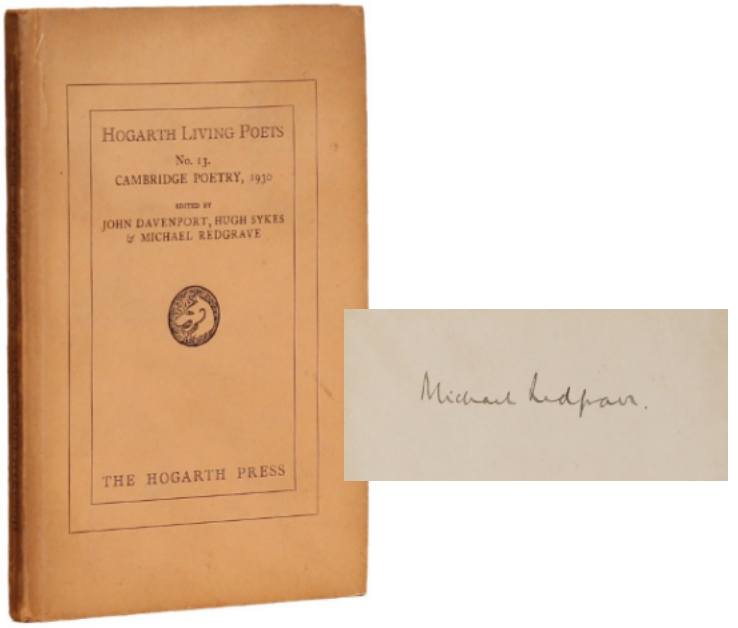
MALCOLM LOWRY'S FIRST APPEARANCE IN A BOOK –

SIGNED BY CO-EDITOR MICHAEL REDGRAVE, APPARENTLY A PRE-PUBLICATION COPY



5. DAVENPORT, John, Hugh SYKES and Michael REDGRAVE (editors). *Cambridge Poetry 1930*. (Hogarth Living Poets No. 13). London: Neill & Co., Ltd. for Leonard & Virginia Woolf at The Hogarth Press, 1930.

Octavo (183 x 123mm), pp. [1]-8 (half-title, list of series titles, title, imprint, 'Foreword', acknowledgments, 'Contents')], 9-[71], [1 (blank)]. Press-device after Vanessa Bell on title. (A few light spots.) Original rose-pink boards, upper board lettered in black and with press device by Vanessa Bell, spine lettered in black. (Spine and parts of lower board darkened, some light marks and spotting, extremities lightly rubbed and bumped, short tear at head of upper joint.) A very good copy. *Provenance*: Charles Blackburn, Cambridge, March 1930 (ownership inscription on front free endpaper).

£175

First edition, one of 500 surviving copies, signed by Michael Redgrave on the upper pastedown. J.H. Willis has suggested that it 'must have been one of Leonard Woolf's aims to use the Living Poets series to correct a serious imbalance in favor of Oxford's undergraduates. Blackwell had for years published an annual anthology of Oxford undergraduate verse, but no established publisher had espoused the Cambridge poets. In addition to all of their older Cambridge associations, Leonard and Virginia had more recent connections through Dadie Rylands and Julian Bell, Virginia's nephew. An annual anthology of Cambridge undergraduate poetry was congenial to the Woolfs, although it only lasted two years. But these were the years of a remarkably talented group of students' (*Leonard and Virginia Woolf as Publishers: The Hogarth Press 1917-1941* (Charlottesville, VA, 1992), p. 152). The first of these anthologies was *Cambridge Poetry 1929*, followed by the present volume in 1930 – the thirteenth title to be issued in the 'Hogarth Living Poets' series edited by Dorothy Wellesley, which 'differ[ed] from the other series [of the Hogarth Press] in that they are collections of original poems rather than essays or discussions' (Woolmer, *The Hogarth Press*, p. xxxii).

While levelling out the abovementioned imbalance in Oxford and Cambridge poetry publications, *Cambridge Poetry* inadvertently found itself at the crossroads of the rivalry between two literary Cambridge magazines: *The Venture* and *Experiment*. The actor Michael Redgrave had co-founded *The Venture* soon after going up to Magdalene College, Cambridge, where he studied Medieval and Modern Languages and English, and its inaugural issue appeared in November 1928. 'When Redgrave had first conceived of *The Venture* there had been no outlet in Cambridge for undergraduate poetry and prose, with the exception of the rather donnish *Cambridge Review*' (Jason Harding, '"Experiment" in Cambridge', *The Cambridge Quarterly* 27.4 (1998), pp. 287-309, at p. 297), which Redgrave also briefly edited in the Easter Term of 1929. As unanticipated as the rivalry with *Experiment* may have been, it came to a head around the time when *Cambridge Poetry 1930* was being prepared, as Redgrave, controversially, invited contributions from his *Cambridge Poetry* co-editors, including *Experiment* associate Sykes, for the sixth and final issue of *The Venture*. Apart from the co-editing *Cambridge Poetry 1930*, Redgrave also contributed his poem 'Proteus and the Fountain' to the volume (pp. 54-58).

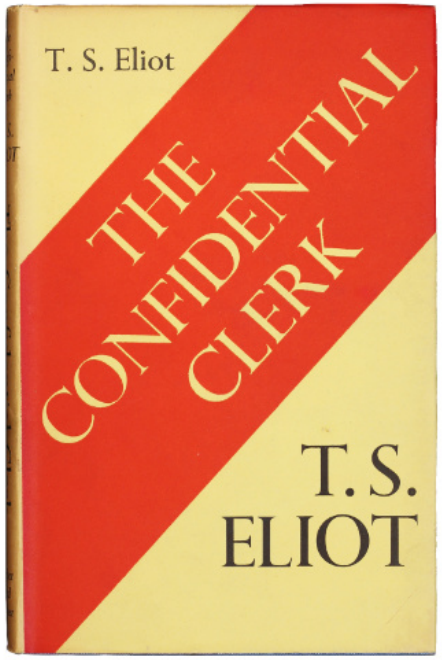
Woolmer states that *Cambridge Poetry 1930* was published in May 1930 at 3*s* 6*d* in an edition of 800 copies, of which 300 copies were later pulped. Intriguingly, the contemporary ownership inscription gives the acquisition date as March 1930 – that is, two months prior to publication. Assuming that this date is correct, this copy not only pre-dates the official publication, but also adds to our understanding of the Hogarth Press' operations, indicating that the first copies of a title could be in hand weeks before the official publication. We have not been able to identify Charles Blackburn from historical records, but it seems possible that he was an undergraduate who knew Michael Redgrave and that Redgrave signed this copy for him.

Apart from the three editors and Julian Bell, the other contributors to *Cambridge Poetry 1930* were Lionel Birch, Jacob Bronowski, J.D. Cullen, John Davenport (who had co-edited *Cambridge Poetry 1929*), Robin Fedden, Louis Le Breton, John Lehmann, Malcolm Lowry, K.A. Matthews, G.F. Noxon, J.M. Reeves, A.J. Rose, and Arthur Tillotson. Of these, Bell, Bronowski, Cullen, Davenport, Fedden, Lehmann, Matthews, Redgrave, Reeves, Sykes, and Tillotson had all contributed to *Cambridge Poetry 1929*, but this second anthology also attracted five new writers: Birch, Le Breton, Lowry, Noxon, and Rose. Malcolm Lowry's contribution was the poem 'For Nordahl Grieg Ship's Fireman' (pp. 47-49), which was the first appearance of any of his writings in book form.

J.H. Woolmer, *The Hogarth Press*, 219; J.H. Woolmer, *Malcolm Lowry: A Bibliography*, B1.

FIRST EDITION, FIRST ISSUE OF *THE CONFIDENTIAL CLERK*,

ELIOT'S 'PROFOUNDLY ORIGINAL' AND VERY SUCCESSFUL POETIC DRAMA



6. ELIOT, Thomas Stearns. *The Confidential Clerk. A Play*. London: R. MacLehose and Company Limited, The University Press Glasgow for Faber and Faber, 1954.

Octavo (218 x 140mm), pp. 135, [1 (cast of first production)]. (A few light, very unobtrusive marginal marks.) Original blue cloth, spine lettered and ruled in gilt, dustwrapper, price-clipped. (Light offsetting onto free endpapers, top edges slightly spotted, dustwrapper very lightly marked, darkened on spine, and slightly creased and chipped at edges.) A very good, clean copy. *Provenance*: Raymond Emil Maddison (1931-2003, gift inscription on upper pastedown dated 7 May 1954 gifting the book to his wife:) – Marie Maddison.

£95

First edition, first issue with misprint 'Ihad' on p. 7. Apart from the early and uncompleted *Sweeney Agonistes*, Eliot (1888-1965) wrote six poetic dramas, which were produced between 1934 (*The Rock*) and 1958 (*The Elder Statesman*). *The Confidential Clerk* was the fifth of these, and it was first performed at the Lyceum Theatre, Edinburgh (as part of the Edinburgh Festival) on 25 August 1953, running until to 5 September 1953 in a production directed by E. Martin Browne. The production then transferred to London, where it ran at the Lyric Theatre from 16 September 1953 to 3 April 1954 and the Duke of York's Theatre from 5 April 1954 to 1 May 1954.

Reviewing the London production, the scholar Bonamy Dobrée commented that '[w]hatever the first reactions to Mr. T. S. Eliot's new play may be, one thing can be claimed for it: it is profoundly original. Not so much in idea, for as Goethe said, it is impossible for anyone to have a thought that has not struck somebody before; all that a man can hope for is to arrive at such by the motions of his own mind. The originality lies in what has been done with the form' (*The Sewanee Review*, vol. 64 (1954), pp. 117-131, at p. 117). After noting that *The Confidential Clerk* was 'a West End success, which means that Eliot has achieved something without which any other attainment is barren; he is daily capturing the ear and the attention of a large number of people' (*op. cit.*, p. 118), Dobrée concludes his notice with the judgement that Eliot 'is trying to do, at the same time, two extremely difficult things: the first, to gain acceptance for a morality to which in 1953 most people will be refractory; the second, to create a new kind of play, new in the form used as vehicle for an idea, new in the way the impact on the audience is effected. This is admirable. Pick at it as we may among ourselves as men of letters, as men of letters we should stoutly support the valiant originality. Mr. Eliot may not be the Shakespeare of our time: but perhaps he is the Kyd or Tourneur, which after all is a very splendid position to hold' (*op. cit.*, p. 131).

The first edition of *The Confidential Clerk* was published in an edition of 20,000 copies on 5 March 1954, and '[s]ome copies – probably about half the impression – have a misprint "Ihad" for "I had" in line 2 up, page 7 [as here], which was corrected in press. Copies with and without the error were bound

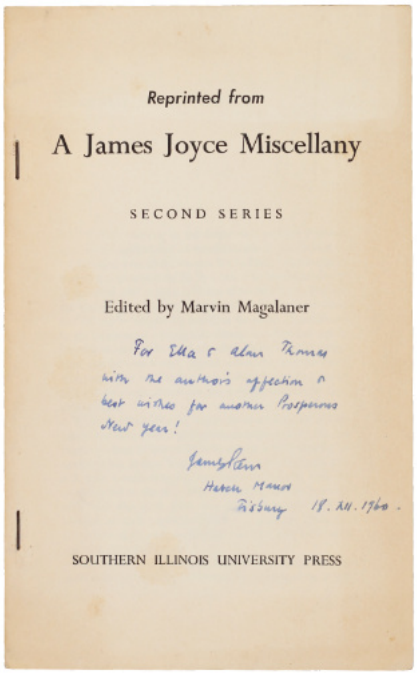
up and issued simultaneously' (Gallup). According to the neat inscription on the upper pastedown, this copy was gifted on 7 May 1954, so was presumably purchased within two months of first publication.

D. Gallup, *T.S. Eliot* (1969), A64a.

THE FIRST SEPARATE EDITION RECORDING STERN'S VISIT TO JOYCE IN PARIS IN 1934, DURING WHICH THE AMERICAN EDITION OF ULYSSES WAS DISCUSSED

—

AN INSCRIBED COPY


Reprinted from

A James Joyce Miscellany

SECOND SERIES

Edited by Marvin Magalaner

For Ella & Alan Thomas
with the author's affection &
best wishes for another Prosperous
New Year!
James Stern
Hatch Manor
Tisbury 18.XII.1960.

SOUTHERN ILLINOIS UNIVERSITY PRESS

7. JOYCE, James Augustine Aloysius – James Andrew STERN. *James Joyce: A First Impression* [drop-head title]. [Carbondale, IL]: Southern Illinois University Press, [?1959].

Octavo (215 x 132mm), pp. 93-102. Stapled into original printed wrappers as issued. (Wrappers slightly spotted and with light partial fading.) A very good copy of a rare and ephemeral offprint. *Provenance*: **Ella and Alan Gradon Thomas**, 18 December 1960 (*fl.* 1954-1968 and 1911-1992, autograph presentation inscription 'For Ella & Alan Thomas with the author's affection & best wishes for another Prosperous New Year! James Stern Hatch Manor Tisbury 18.XII.1960' on upper wrapper; sale 'Fine Books and Manuscripts from the Library of the Late Alan G. Thomas', Sotheby's London, 21-22 June 1993, lot 285 (part), loosely inserted lot ticket; purchased by:) – Maggs Bros, London (buyer of record; possibly on behalf of:) – **Stephen John Keynes OBE, FLS** (1927-2017).

£150

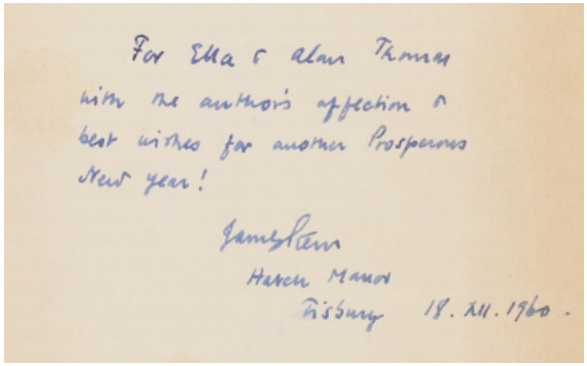
First separate edition. The Anglo-Irish writer James Stern (1904-1993) was born in Ireland to the scion of a wealthy banking family and was educated at Eton College and the Royal Military College Sandhurst. After working at the family's banks in London and Frankfurt, the profound antipathy to banking that the experience engendered caused him to move to Paris in order to write. The publication of *The Heartless Land* (a collection of stories) in 1932 established him as a writer. In 1935 Stern married the German physical therapist and writer Tania Kurella, with whom he would undertake a number of English translations of works by Franz Kafka, Berthold Brecht, Thomas Mann, and Stefan Zweig. *Something Wrong*, a second collection of stories, was published in 1938. In the following year, the Sterns left Europe for New York, and after World War II Stern published *The Hidden Damage* (1947, an account of his work studying the effects of Allied bombing on Germany) and *The Man who was Loved* (1951), his third collection of stories, before returning to England, where he and Tania settled at Hatch Manor in Wiltshire.

James Joyce: A First Impression recounts a visit to the Joyce family home at rue Galilée in autumn 1934, while Stern was living in Paris. The visit was organised by the American author Robert McAlmon (a friend and collaborator of Joyce's), who 'looked upon Joyce not as a scholar or man of

letters, but as a human being, a companion with whom, when the daylight over the city had begun to fade, he would sometimes start to celebrate – celebrations that [m]ight continue until or after the dawning of another day' (p. 95). McAlmon knew of Stern's admiration for *Ulysses* and its author, and although Stern resisted his friend's repeated suggestions that they should meet, McAlmon arranged a visit to the Joyce household with Stern and the American artist and colour theorist Hilaire Hiler. Despite Stern's trepidation – 'What, I kept wondering, could the author of *Ulysses* find to say to me, or I to him, over a cup of tea in the middle of a gloomy autumn afternoon?' (p. 96) – Joyce welcomed the group into his apartment. In the sitting room Stern noticed but one book on the grand piano: 'The volume was large, of many pages, and clearly new, possibly unopened. Joyce leaned over it, touched it with his long fingers, lifted it as though it were beyond price, then laid it down. "Is that the American edition?" asked [McAlmon], getting up. Joyce said nothing, simply turned and handed the book to his friend with the faintest, merely perceptible sign of a smile' (p. 98).

McAlmon had told Joyce that Stern had been born in Ireland, and Joyce (who had left Ireland, never to return, in 1912 after the sheets of the first edition of *Dubliners* had been burned by the printer) quizzed Stern closely about his birthplace in County Meath and members of the local families, including one 'Sir Francis F.' (p. 99; in the present copy, Stern has apparently identified this person with a manuscript footnote 'Dunsany'). Stern's anecdotes of 'Sir Francis F.' both amused and entertained Joyce greatly, only interrupted by Norah Joyce – 'tall, grey-haired, dignified' (p. 101) – calling away her husband for a fitting with his tailor. While the fitting took place, Joyce's visitors 'thumbed through the American edition of *Ulysses* (Joyce pronounced the word "Oulyssays")' (pp. 101-102).

Stern's memoir of Joyce was first published in Marvin Magalaner (ed.), *A Joyce Miscellany, Second Series* (Carbondale, IL: Southern Illinois University Press, 1959), and this first separate edition is an offprint from that volume, titled on the upper wrapper 'Reprinted from / A Joyce Miscellany / Second Series / Edited by Marvin Magalaner'. This separate edition retains the volume's original pagination and was apparently printed from the same type (the erroneous 'night' for 'might' at l. 23 of p. 95 is present in both the volume and offprint issues). It was later published in the periodicals *The Listener* (28 September 1961) and *The Irish Digest* (December 1961).

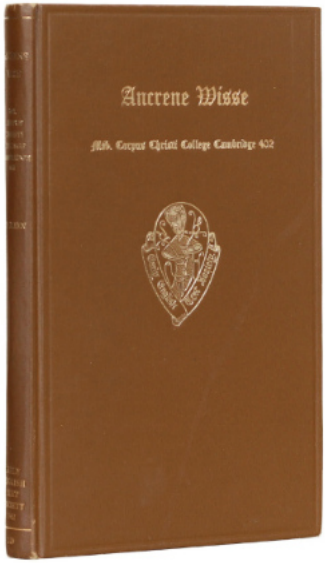


This copy was inscribed by Stern to the bookseller, bibliographer, and writer Alan G. Thomas and his wife Ella. Stern has also annotated the text with a second pen, adding a footnote on p. 99. After Alan G. Thomas's death it was included in the sale of his private library by Sotheby's, as part of lot 285 which contained twelve items. The lot was purchased by the antiquarian booksellers Maggs Bros, and at least four of the items from the lot were later in the library of the noted bibliophile and collector Stephen Keynes, who was a member of the Roxburghe Club and a fellow of the Linnean Society. Since this offprint retains the Sotheby's lot ticket (as did other items from the lot in Keynes's collection), it is possible that it was bought on his behalf by Maggs.

R.H. Deming, *A Bibliography of James Joyce Studies. Second Edition*, 591 (the individual contribution to *A Joyce Miscellany, Second Series*); T.J. Rice, *James Joyce: A Guide to Research*, F144 (the individual contribution to *A Joyce Miscellany, Second Series*).

TOLKIEN'S EDITION OF *ANCRENE WISSE* –

DELAYED BY THE *SILMARILLION* AND A PRINTERS' STRIKE



8. TOLKIEN, John Ronald Reuel (editor) and Neil Ripley KER (introduction). *Ancrene Wisse. The English Text of the Ancrene Riwle. Edited from MS. Corpus Christi College Cambridge 402.* (Early English Text Society No 249. 1962 (for 1960)). London: Vivian Ridler at Oxford University Press for The Early English Text Society, 1962.

Octavo (219 x 138mm), pp. [2 (blank l.)], xviii, 222, [1 (imprint)], [1 (blank)], 8 (Early English Text Society titles). Half-tone frontispiece printed recto-and-verso with facsimiles. Original brown cloth, upper board lettered and with Early English Text Society device in gilt within blind-ruled frame, spine lettered and ruled in gilt, lower board with blind-ruled frame. (Extremities lightly rubbed and bumped, some very faint marking.) *Provenance*: price on half-title neatly cancelled in ink by [?]a bookseller – later ownership signature on front free endpaper.

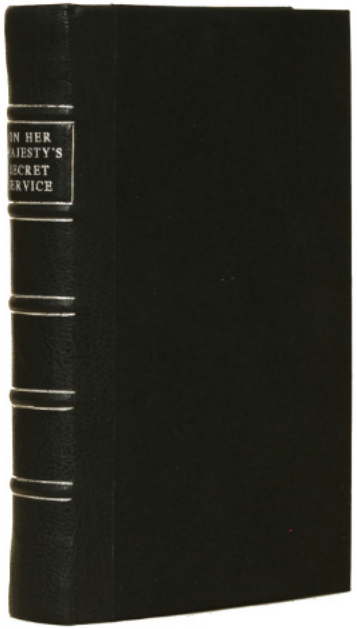
£150

First edition, one of 3,000 copies. The *Ancrene Wisse* (or *Ancrene Riwle*, MS Corpus Christi College Cambridge 402) attracted Tolkien's study throughout his career (*cf.* Hammond and Anderson, B12). In 1929 – some years after starting work on the subject and three years after he took up his professorship in Oxford – Tolkien published an article on the subject, which his biographer described thus: 'Tolkien never lost his literary soul. […] He brought to […] his subject a grace of expression and a sense of the larger significance of the matter. Nowhere is this demonstrated to better advantage than in his article (published in 1929) on the Ancrene Wisse, a medieval book of instruction for a group of anchorites, which probably originated in the West Midlands. By a remarkable and subtle piece of scholarship, Tolkien showed that the language of two important manuscripts […] was no mere unpolished dialect, but a literary language, with an unbroken literary tradition going back to before the Conquest' – the so-called 'AB language' of the West Midlands (Humphrey Carpenter, *Tolkien: A Biography* (London, 1977), p. 134).

Ancrene Wisse, Tolkien's edition of the source manuscript, MS Corpus Christi College Cambridge 402, was even longer in the making than '*Ancrene Wisse* and *Hali Meiðhad*' (1929), his seminal article on the subject. Tolkien is known to have mentioned the edition in correspondence as far back as 1936, and in a letter to Stanley Unwin of March 1945, he described the book as 'all typed out' – probably, as Hammond and Anderson conjecture, only referring to the MS text proper. In 1952 Tolkien called this his 'overdue professional work, which he was attempting to finish in the midst of other writing and with *The Lord of the Rings*, soon to be published, distracting his attention'.

The years passed until 'Robert Burchfield, […] the editorial secretary of the [Early English Text Society], "gently bullied" Tolkien until the typescript was submitted – which, in the event, was not merely a typescript, but included initial letters elegantly drawn by Tolkien. […] A printers' strike prevented proofs from being sent to Tolkien until June 1960, when he was "in full tide of composition for the *Silmarillion*, and had lost the threads of the M[iddle] E[nglish] work" (letter to Rayner Unwin, 31 July 1960)' (Hammond and Anderson). Further delays meant that Tolkien likely did not correct the final proofs until January 1962, and on '19 December 1962, in a letter to his son Michael, he reported that "my *Ancrene Wisse* … got between covers this week at last"' (*loc. cit.*). Thus, entirely inadvertently, *Ancrene Wisse* was one of Tolkien's few academic publications after 1940.

W.G. Hammond and D.A. Anderson, *J.R.R. Tolkien*, B25.



9. FLEMING, Ian Lancaster. *On Her Majesty's Secret Service*. London: The Alden Press for Jonathan Cape, 1963.

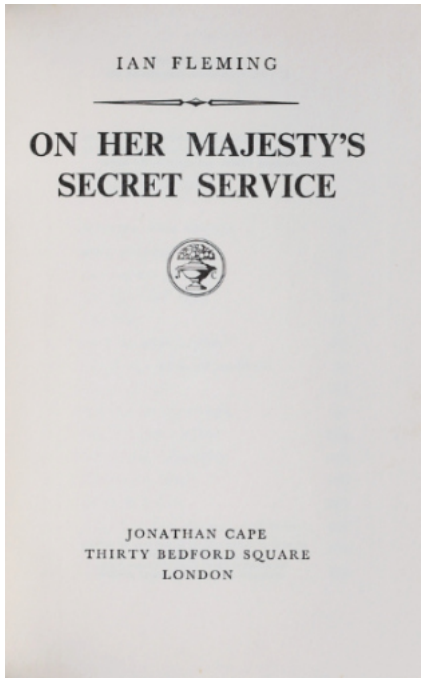
Octavo (188 x 120mm), pp. 288. (Light spotting on edges of bookblock, l. B10 lightly creased.) Modern black crushed morocco backed cloth, spine divided into compartments by silver rules and lettered directly in one, black endpapers, upper and lower pastedowns with 'ski-track' motif in silver. A very good copy.

£175

First edition. *On Her Majesty's Secret Service* was Fleming's eleventh James Bond book: '[a]fter the relative disappointment of *The Spy Who Loved Me*, Ian Fleming made a concerted effort to produce another James Bond novel adhering to the tried and tested formula, which was exactly what happened, being peppered with nods to his past glories. The reappearance of Blofeld and SPECTRE links the story with *Thunderball*, the last traditional Bond episode before the experimental novel, and we are reintroduced to the Deuxième Bureau headed by René Mathis. In Tracy, we find Fleming's most complex heroine since Vesper Lynd of *Casino Royale*, whose resting place is mentioned herein. Indeed, the opening scenes occur in and around Royale-les-Eaux and its famous casino, which was the setting for the earlier epic encounter with Le Chiffre, and Bond's old enemy SMERSH; his memorable foe, up until *From Russia, With Love*, is mentioned several times here. Bond's father-in-law Draco reminds us of 007's avuncular ally Darko in *From Russia, With Love* – even the names are virtually the same; and Irma Bunt is vaguely reminiscent of Rosa Klebb, both in name and hideousness. For a good period of the story James Bond needs to assume an alias, which was the case in most of the early novels including *Live and Let Die* and *Dr No* (as Mr Bryce), *Moonraker* (as Detective Sgt James), *Diamonds are Forever* (as Peter Franks) and *From Russia, With Love* (as David Somerset). Towards the end of the novel, Tracy accuses Bond of selfishness "the way you go on playing Red Indians", which was another explicit reference to *Casino Royale*' (Gilbert, p. 351).

Gilbert notes that 44,625 copies of the first edition were bound for publication. This copy has been attractively rebound in quarter black crushed morocco over black cloth, and the 'ski-track' motif blocked in white on the boards of the original binding has been reproduced in silver on the black endpapers.

J. Gilbert, *Ian Fleming: The Bibliography*, A11a(1.1).



10. FLEMING, Ian. *The Man with the Golden Gun*. London: Richard Clay (The Chaucer Press), Ltd for Jonathan Cape, 1965.

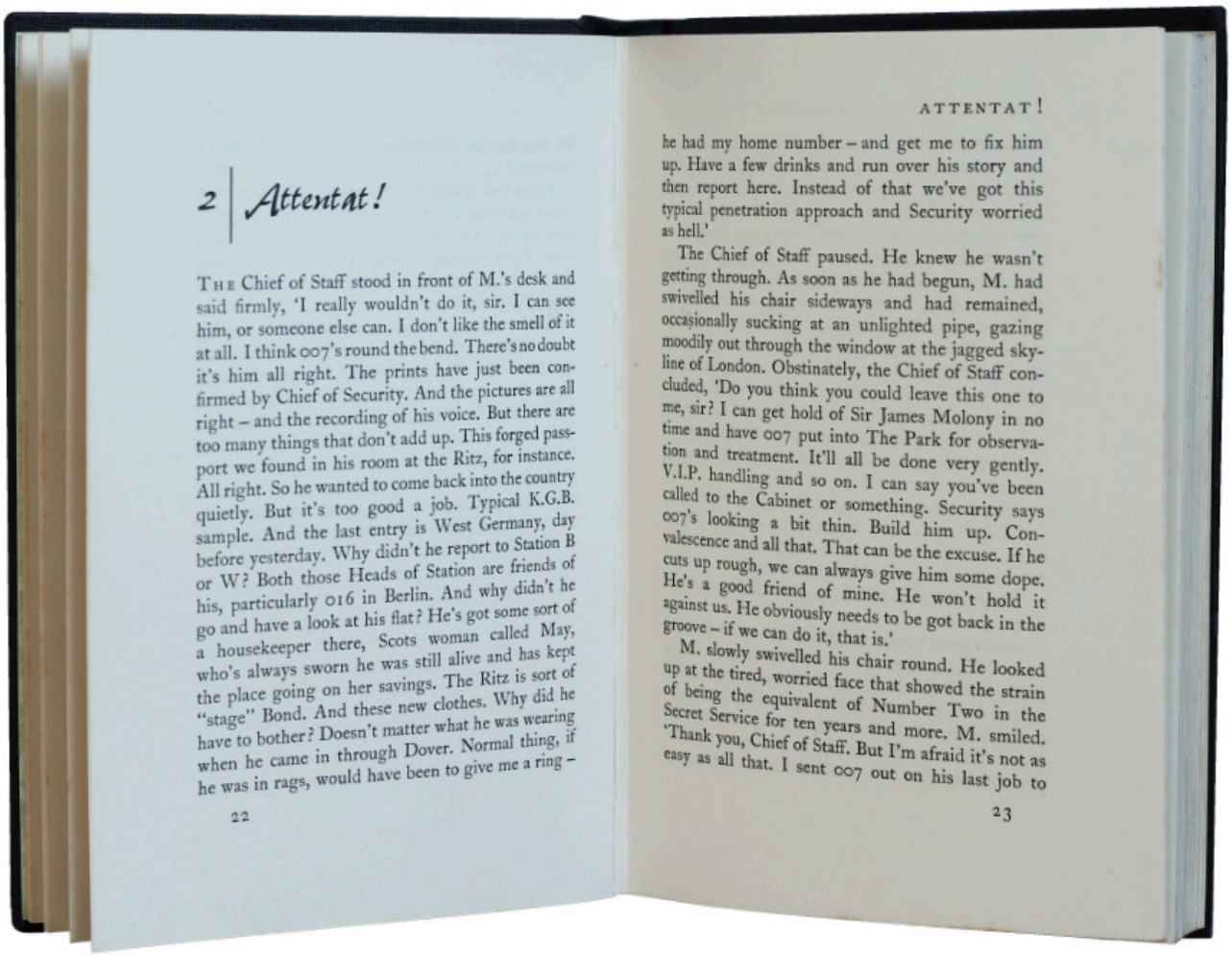
Octavo (181 x 125mm), pp. [i]-v, [6-8 (blank, section title, blank)], 9-221, [1 (blank)], [2 (final blank l.)]. (Occasional very light spotting, a few very light marks.) Original black Type C (Excelin) cloth, spine lettered and with publisher's device in bronze, green patterned endpapers [Gilbert's second state 'Binding B'], dustwrapper with *trompe-l'œil* design by Richard Chopping with Jonathan Cape's decorative clip of corners, not price-clipped. (Corners slightly bumped, spine slightly leant, dustwrapper very lightly spotted and rubbed, edges slightly creased with minor chipping, top of front panel with short tear.) A very good copy.

£195

First edition, first issue, second state, binding B. 'Written at Goldeneye [Fleming's house in Jamaica] in early 1964, *The Man with the Golden Gun*, like several of the previous James Bond novels, is set in the author's adopted home of Jamaica. The plot concerns Francisco Scaramanga and an assorted collection of hoods who plan to sabotage the island's bauxite trade, deal arms to Castro, smuggle narcotics into America, and ruin the Jamaican sugar industry by setting the cane fields ablaze, thus increasing the value of Cuban sugar. Ian Fleming was well accustomed to the sugar business. His confidante Blanche Blackwell was born into a family of sugar traders and his close friend Jock Campbell was a sugar plantation director in British Guiana. Fleming's Jamaican property was close to the Drax Hall sugar estate which belonged to the eighteenth century Gothic novelist William Beckford, and in Fleming's debut novel *Casino Royale* James Bond passes himself off as a member of the Jamaican "plantocracy". Tony Hugill, a character in the story, is described as a former Navy Commando and now a sugar planter; the actual Tony Hugill served in Fleming's élite 30AU, and later ran Jamaica's cane fields for the sugar giant Tate & Lyle. In *The Man with the Golden Gun*, we are also reminded of 007's earlier adventures via the gangsters gathered together by Scaramanga, hailing from the mobs out of Chicago, Detroit and Las Vegas, which were previously described in *Diamonds are Forever* and *Goldfinger*, and mentioned again in *Thunderball*; the hoods' conference is very similar to that seen in Fleming's bullion-smuggling novel, and the half-built hotel with Bond girl Mary Goodnight being addressed as "Bimbo" are somewhat reminiscent of Vivienne Michel and "The Dreamy Pines Motor Court" from *The Spy Who Loved Me*. In addition, Scaramanga shoots defenceless birds, much as von Hammerstein did in *For Your Eyes Only* or "The Robber" did in *Live and Let Die*. At the end of the case James Bond is awarded (but refuses) a knighthood for services to his country, a similar decoration being declined upon completion of the earlier *Moonraker* assignment' (Gilbert, p. 412).

In this copy, the printing error recorded by Gilbert for p. 132, l. 18 (the occasionally battered appearance of the letter 'g' in the only word in the line, 'gun', apparently caused by deterioration in later impressions), is not present, suggesting that this might be an earlier impression. Gilbert notes that 81,890 copies of the first edition were bound for publication. This example is the second state of the design (without the golden gun blocked on the upper board), and one of 45,000 copies in Gilbert's 'Binding B' of Excelin bookcloth that had been recorded by March 1965 (but '[t]he final figure is likely 46,607'), with the spine blocked in bronze and green patterned endpapers. Although Gilbert proposes a chronological order for the bindings, he does not assign priority, since 'all of the second state bindings A-D were available in shops upon the date of publication' (p. 419).

J. Gilbert, *Ian Fleming: The Bibliography*, A13a(1.3).



2 Attentat!

THE Chief of Staff stood in front of M.'s desk and said firmly, 'I really wouldn't do it, sir. I can see him, or someone else can. I don't like the smell of it at all. I think 007's round the bend. There's no doubt it's him all right. The prints have just been confirmed by Chief of Security. And the pictures are all right – and the recording of his voice. But there are too many things that don't add up. This forged passport we found in his room at the Ritz, for instance. All right. So he wanted to come back into the country quietly. But it's too good a job. Typical K.G.B. sample. And the last entry is West Germany, day before yesterday. Why didn't he report to Station B or W? Both those Heads of Station are friends of his, particularly 016 in Berlin. And why didn't he go and have a look at his flat? He's got some sort of a housekeeper there, Scots woman called May, who's always sworn he was still alive and has kept the place going on her savings. The Ritz is sort of "stage" Bond. And these new clothes. Why did he have to bother? Doesn't matter what he was wearing when he came in through Dover. Normal thing, if he was in rags, would have been to give me a ring –

22

ATTENTAT!

he had my home number – and get me to fix him up. Have a few drinks and run over his story and then report here. Instead of that we've got this typical penetration approach and Security worried as hell.'

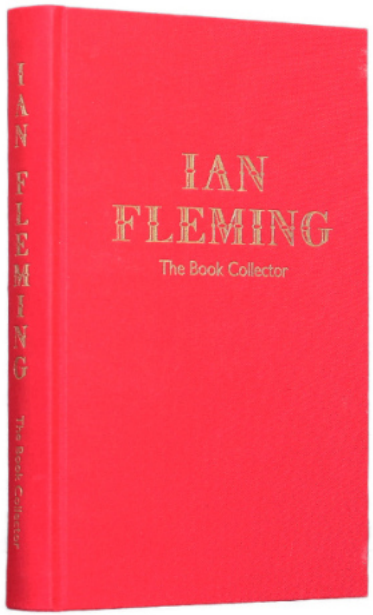
The Chief of Staff paused. He knew he wasn't getting through. As soon as he had begun, M. had swivelled his chair sideways and had remained, occasionally sucking at an unlighted pipe, gazing moodily out through the window at the jagged skyline of London. Obstinately, the Chief of Staff concluded, 'Do you think you could leave this one to me, sir? I can get hold of Sir James Molony in no time and have 007 put into The Park for observation and treatment. It'll all be done very gently. V.I.P. handling and so on. I can say you've been called to the Cabinet or something. Security says 007's looking a bit thin. Build him up. Convalescence and all that. That can be the excuse. If he cuts up rough, we can always give him some dope. He's a good friend of mine. He won't hold it against us. He obviously needs to be got back in the groove – if we can do it, that is.'

M. slowly swivelled his chair round. He looked up at the tired, worried face that showed the strain of being the equivalent of Number Two in the Secret Service for ten years and more. M. smiled. 'Thank you, Chief of Staff. But I'm afraid it's not as easy as all that. I sent 007 out on his last job to

23

ON IAN FLEMING'S BOOKS, BOOK COLLECTION AND OWNERSHIP OF *THE BOOK COLLECTOR*

ONE OF 150 STANDARD COPIES SIGNED BY HIS NEPHEWS JAMES AND FERGUS FLEMING



11. FLEMING, Ian Lancaster – James FERGUSSON (editor). *Ian Fleming: The Book Collector*. London: Queen Anne Press, 2017.

Octavo (240 x 165mm), pp. ix (blank l., half-title, verso blank, title, verso blank, contents, verso blank, 'Foreword'), [1 (blank)], 150, [2 (blank l.)], [4 (limitation statement, verso blank, colophon, verso blank)], [2 (blank l.)]. 20 colour-printed plates, printed with illustrations recto-and-verso, some double-page. One mounted colour-printed illustration. (Small marginal marks on pp. 32-33.) Original red cloth, upper board and spine lettered in gilt, lower board with publisher's device in gilt, red-and-black endbands, black endpapers. (Extremities minimally bumped.) *Provenance*: Queen Anne Press (loosely inserted compliments slip) – pencilled corrections to footnote on p. 12.

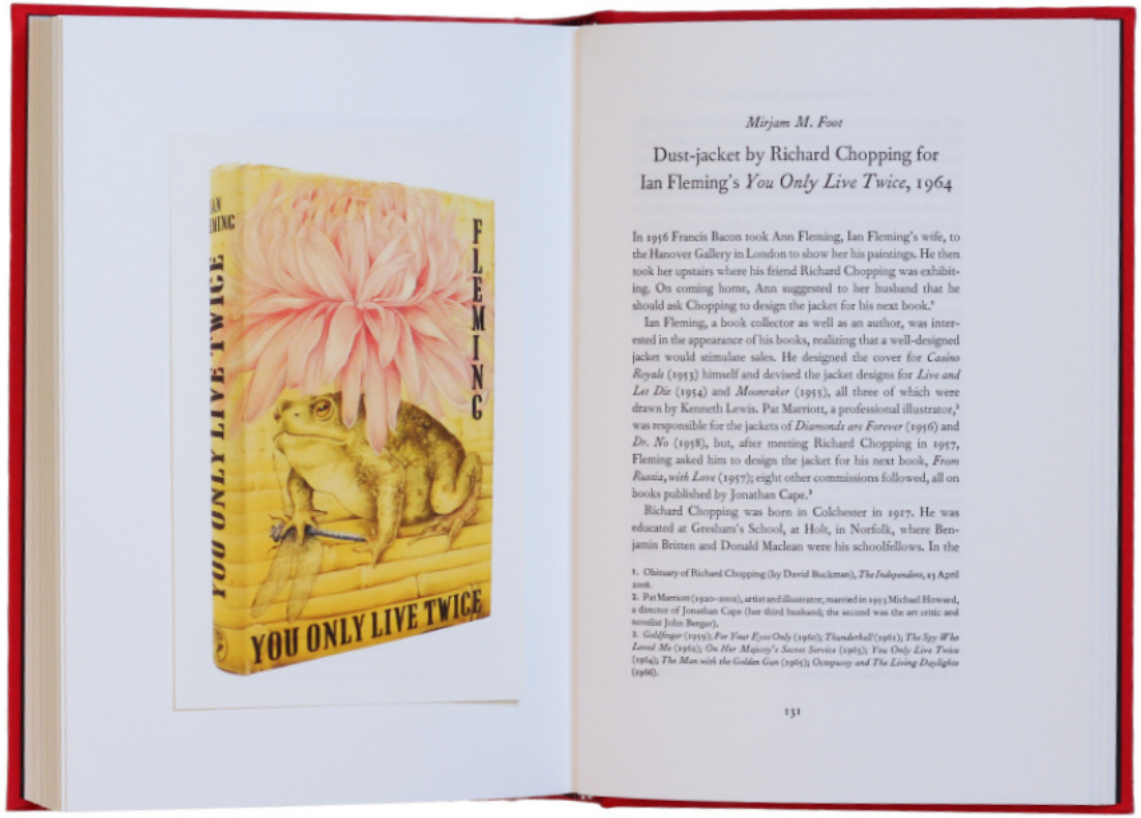
£225

First edition, number 035 of 150 copies signed by James Fleming and Fergus Fleming. One lesser-known aspect of Ian Fleming's life was his book collecting, which began in his early twenties. With the assistance of P.H. Muir of Elkin Matthews's bookshop, Fleming eventually assembled a remarkable collection of books which had 'started something' (quoted by J. Hayward, 'Commentary' in *The Book Collector*, vol. 13 (1964), pp. 431-446 at p. 431) – landmark works by figures such as Marx, Darwin, and Einstein that shaped the modern world (this collection, now at the University of Indiana's Lilly Library, would provide numerous exhibits to the 1963 exhibition 'Printing and the Mind of Man'). In 1952 – the year in which he married Ann Rothermere and wrote *Casino Royale* – Fleming established *The Book Collector* (which succeeded an earlier periodical, *The Book Handbook*), with an editorial board composed of himself, P.H. Muir, and the literary scholar and bibliophile John Hayward.

After Fleming's death in 1964, Hayward wrote in *The Book Collector* that '[a]lthough we were sometimes asked whether there was any connection between the creator of James Bond and the Ian Fleming whose name used to stand at the head of this page, very few of the former's countless admirers were aware of his keen interest in book collecting. If he was inclined to regard bibliophily as a weakness which had in his case to be justified by strenuous bouts of golf, bridge, and underwater swimming, he treated it nevertheless very seriously, was uncommonly well-informed, and touchingly proud of his association with the journal. He was in fact the founder and chief proprietor of *The Book Collector*. (He owned 49/50ths of the shoe-string upon which its existence in the early days depended)' (*loc. cit.*). In 1965 *The Book Collector* passed into the ownership of Nicolas Barker, who edited it until 2016, when it was acquired by Ian Fleming's nephew, James Fleming.

In his 'Foreword' to *Ian Fleming: The Book Collector*, James Fleming recalls that after taking control of *The Book Collector* 'my brother Fergus and I decided

that we should bring out a special edition devoted to the life, as a great book collector, of our uncle, Ian Fleming' (p. ix). In due course a dedicated issue of *The Book Collector* (vol. 66, no. 1) appeared in 2017, and all but three of the articles in that issue are collected in the present volume. These articles cover many aspects of Ian Fleming's books and book collecting, and comprise James Fleming's 'My Uncle Ian'; Fergus Fleming's 'Ian Fleming and *The Book Collector*'; James Fergusson's 'The Death of "The Doctor": Ian Fleming Intervenes'; Joel Silver's 'Books That Started Something: Ian Fleming's Book Collection'; Nicolas Barker's 'Percy Muir: Ian Fleming's Bookseller'; A.S.G. Edwards's 'Friendship and Fiction: Ian Fleming and Robert Harling'; John Cork's 'James Bond Invades America: A Tale of Three Publishers'; Jon Gilbert's 'Collecting Ian Fleming: The Making of a Bibliography'; Mirjam M. Foot's 'Dust-Jacket by Richard Chopping for Ian Fleming's You Only Live Twice, 1964'; and Sheila Markham's 'Two Bond Collectors in Conversation with Sheila Markham: Michael L. VanBlaricum & Jeremy Miles'.



Mirjam M. Foot

Dust-jacket by Richard Chopping for Ian Fleming's *You Only Live Twice*, 1964

In 1956 Francis Bacon took Ann Fleming, Ian Fleming's wife, to the Hanover Gallery in London to show her his paintings. He then took her upstairs where his friend Richard Chopping was exhibiting. On coming home, Ann suggested to her husband that he should ask Chopping to design the jacket for his next book.[1]

Ian Fleming, a book collector as well as an author, was interested in the appearance of his books, realizing that a well-designed jacket would stimulate sales. He designed the cover for *Casino Royale* (1953) himself and devised the jacket designs for *Live and Let Die* (1954) and *Moonraker* (1955), all three of which were drawn by Kenneth Lewis. Pat Marriott, a professional illustrator,[2] was responsible for the jackets of *Diamonds are Forever* (1956) and *Dr. No* (1958), but, after meeting Richard Chopping in 1957, Fleming asked him to design the jacket for his next book, *From Russia, with Love* (1957); eight other commissions followed, all on books published by Jonathan Cape.[3]

Richard Chopping was born in Colchester in 1917. He was educated at Gresham's School, at Holt, in Norfolk, where Benjamin Britten and Donald Maclean were his schoolfellows. In the

1. Obituary of Richard Chopping (by David Buckman), *The Independent*, 23 April 2008.
2. Pat Marriott (1920–2010), artist and illustrator, married in 1953 Michael Howard, a director of Jonathan Cape (her third husband; the second was the art critic and novelist John Berger).
3. *Goldfinger* (1959); *For Your Eyes Only* (1960); *Thunderball* (1961); *The Spy Who Loved Me* (1962); *On Her Majesty's Secret Service* (1963); *You Only Live Twice* (1964); *The Man with the Golden Gun* (1965); *Octopussy and The Living Daylights* (1966).

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Ian Fleming: The Book Collector was published by the Queen Anne Press, which had been founded by Lord Kemsley (owner of *The Sunday Times* and thus Fleming's sometime employer) in 1952 to publish *The Book Collector* under Fleming's direction. In tandem with the journal, the Queen Anne Press also published works by T.S. Eliot, Evelyn Waugh, Patrick Leigh Fermor, and others in its early years. In 1955, however, Kemsley withdrew his support from *The Book Collector* (leading Fleming to acquire the title) and the Queen Anne Press ceased to print *The Book Collector*. After passing through various hands in the late 20th century, in 2007 the Queen Anne Press imprint was acquired by Kate Grimond (Peter Fleming's daughter) and Fergus Fleming, and issued a series of works by or related to Ian Fleming and his brother Peter Fleming.

Although the limitation statement records that *Ian Fleming: The Book Collector* was published in an edition of 26 special copies lettered A-Z and 150 standard copies numbered 1-150 (including the present copy), James Fergusson, the editor of the volume, has subsequently stated that a 27th lettered copy was also issued, identified by the character which won 'The Twenty-Seventh Letter' competition announced in the Ian Fleming issue of *The Book Collector*.

12. DEIGHTON, Leonard Cyril ('Len'). *Funeral in Berlin.* London: Ebenezer Baylis and Son, Limited for Jonathan Cape, 1964.

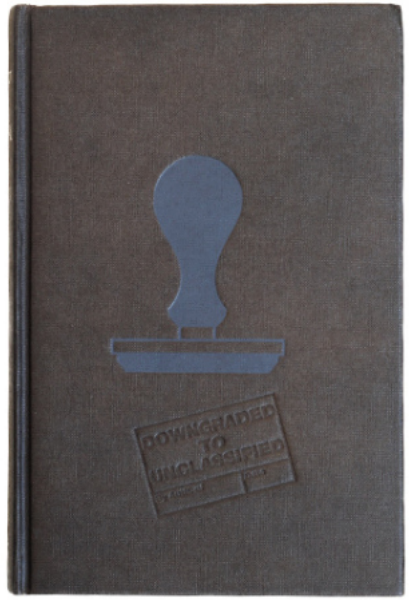
Octavo in 16s (189 x 125mm), pp. [8], 9-319, [1 (unnumbered final text l.)]. Original dark brown cloth by A.W. Bain and Co. Ltd., upper board with stamp design blocked in blue and 'downgraded to unclassified' stamp blocked in blind, spine lettered and with publisher's device in gilt, black-and-white document-facsimile design endpapers, black-and-white dustwrapper designed by Raymond Hawkey repeating the 'downgraded to unclassified' stamp motif on the rear panel, with Jonathan Cape's decorative clip of corners, not price-clipped. (Extremities lightly rubbed and bumped, dustwrapper lightly rubbed and creased at edges, spine slightly darkened, a few spots on verso.) A very good copy in the dustwrapper.

£125

First edition. *Funeral in Berlin* continues the story of Deighton's unnamed spy who became known as 'James Bond's most serious rival' (*Queen* magazine, cited on the dustwrapper) from Deighton's successful debut novel, *The Ipcress File* (1962). This 'Secret File No. 3' was followed by *Horse Under Water* (1963).

Len Deighton (b. 1929) had served in the Royal Air Force during World War II, gathering experiences that would influence his writing significantly. Before becoming a writer, he trained at St Martin's School of Art and the Royal College of Art to become, alongside other jobs, a successful commercial artist in London and New York. He started to write his first novel, *The Ipcress File*, 'as a lark on vacation in France in 1960', and it was published following a 'chance conversation with a literary agent' two years later ('Len Deighton', EBSCO).

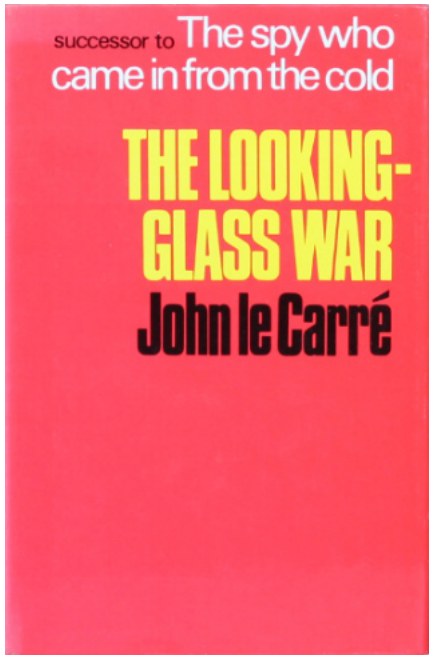
In 1966 *Life* magazine described the 37-year-old Deighton 'currently the hottest author in Britain, to be geographically modest', whose *Funeral in Berlin* had 'remained on the best-seller list of the New York *Times* for 20 weeks during the first half of 1965. *Funeral* is Deighton at his best' (Hugh Moffett, 'Spy Writer on the Lam', *Life*, 25 March 1966, pp. 85-97, at p. 86). Indeed, together with *Yesterday's Spy* (1965), *Funeral in Berlin* is considered 'the most successful of this series' of spy novels to this day, and it is said that, '[d]rawing upon a tradition of realistic spy fiction pioneered by writers W. Somerset Maugham, Eric Ambler, and Greene, Deighton and his contemporary John le Carré have revolutionized the genre' (EBSCO). (Interestingly, the quote from the *New Statesman* on the dustwrapper misspells Greene's name, stating that '[t]here has been no brighter arrival on the shady scene since Graham Green [sic] started entertaining'.)



The film version of *Funeral in Berlin* was produced by James Bond film producer Harry Saltzman in 1966, starring Michael Caine in the lead role. In this and all other film adaptations of Deighton's spy novels from this series, the (anti-)hero spy is named 'Harry Palmer'.

This first edition of *Funeral in Berlin* was published in September 1964 in an edition of 14,000 copies (*cf.* Martin Breese, *Breese's Guide to Modern First Editions* (London 1993), p. 108). This copy does not include the copy of Deighton's passport in an envelope, which 'was issued only to the book trade' (Breese, p. 108) and is very rare.

LE CARRÉ'S 'VERY WELL WRITTEN AND VERY EXCITING' FOURTH NOVEL, WHICH 'MADE IT PLAIN THAT THE SPY WHO CAME IN FROM THE COLD WAS NOT A FLUKE' (ERIC AMBLER)



13. 'LE CARRÉ, John' [i.e. David John Moore CORNWELL]. *The Looking-Glass War.* London: Cox and Wyman Ltd for William Heinemann, 1965.

Octavo in 16s (197 x 128mm), pp. [10 (half-title, other works by le Carré, title, colophon, dedication, blank, foreword, blank, contents, epigraph)], 246. (Some light spotting on top edges and upper margins.) Original black boards, spine lettered in silver, typographic dustwrapper, price-clipped. (Minimal rubbing at extremities, dustwrapper minimally rubbed and creased at edges, faded on spine as often.) A very good copy.

£175

First edition. *The Looking-Glass War* was the fourth of le Carré's novels (and the fourth Smiley novel), and followed *The Spy who Came in from the Cold* (1963) – an international success which had provided the author with the financial security to resign from the Foreign Service in early 1964 and 'changed David [Cornwall]'s life irrevocably' (A. Sisman, *John le Carré: The Biography* (London, 2015), p. 263). After moving with his family from Germany to Crete, le Carré began work on *The Looking-Glass War* and finished the first draft on 30 May 1964.

Informed by the author's belief that 'the intelligence community, on its knees after a succession of disasters, [was] a measure of the hapless state of the country' (*op. cit.*, p. 252), *The Looking-Glass War* 'is a story of incompetence and self-delusion. A washed-up unit of military intelligence, sustained only by the memory of wartime heroics, decides to mount an operation; an ill-equipped agent is sent into East Germany to investigate insubstantial rumours of missile deployment. The agent, Leiser, is sacrificed to feed the fantasies of the aging men in control of "the Department"' (*loc. cit.*).

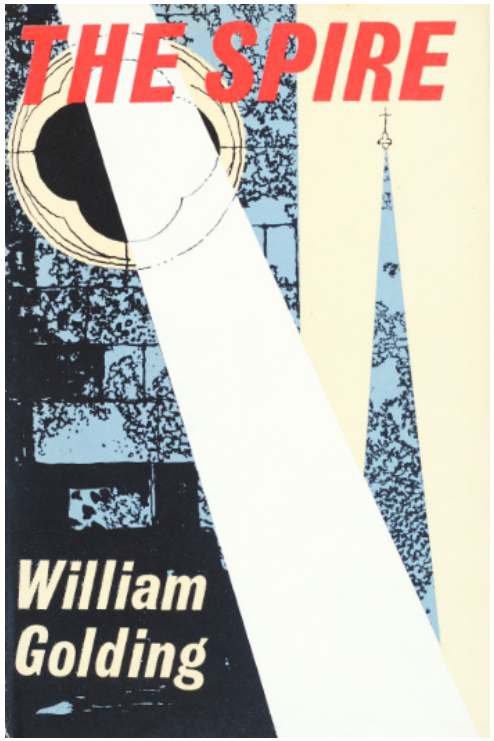
Le Carré's first three novels had been published by Victor Gollancz, but his dissatisfaction with the publisher had led him to enter discreet negotiations with Charles Pick, the managing director of Heinemann. Despite Gollancz's immediate acceptance of new terms proposed by le Carré's agent Peter Watt, the English-language rights for *The Looking-Glass War* were finally sold to Heinemann for some £145,000 (by comparison, Gollancz had paid an advance of £175 for *The Spy who Came in from the Cold*). In response to criticisms voiced by his publisher, le Carré made significant changes to the draft text, and *The Looking-Glass War* 'would be the only one of David's books altered radically at an editor's request' (*op. cit.*, p. 267).

The novel was published in Britain by Heinemann on 21 June 1965 and shortly afterwards in the United States, receiving a somewhat mixed critical reaction on both sides of the Atlantic. Among the positive reviews, however, was Eric Ambler's for *Life* magazine, in which the veteran British thriller writer lauded *The Looking-Glass War* as 'very well written and very exciting indeed', judging that with this novel 'John le Carré may not exactly have done it again but he has done something almost as reassuring. He has made it plain that *The Spy who Came in from the Cold* was not a fluke, and that those of us who like good spy novels and good writing may expect a long and mutually profitable relationship with him' (quoted in *op. cit.*, p. 295).

A FRESH, BRIGHT COPY OF GOLDING'S FIFTH NOVEL

—

IN THE JOHN PIPER DUSTWRAPPER



14. GOLDING, William Gerald. *The Spire*. London: R. MacLehose and Company Limited, The University Press Glasgow for Faber and Faber, 1964.

Octavo (184 x 123mm), pp. 223, [1 (blank)]. (A few very light marks on quires N and O.) Original purple cloth, spine lettered and decorated in gilt, dustwrapper with illustration after John Piper, not price-clipped. (Extremities minimally rubbed, spine very slightly leant, dustwrapper very lightly rubbed at edges and very slightly browned on the lower panel.) A very good, clean copy in a very fresh, bright dust-wrapper. *Provenance*: **Stephen John Keynes OBE, FLS** (1927-2017).

£125

First edition. *The Spire*, Golding's fifth novel, centres upon a Dean's plans to build a huge spire at his cathedral despite warnings about the architectural risks involved in creating such a grandiose edifice. The cathedral is never named, but Golding had taught at Bishop Wordsworth's School (which is within the grounds of Salisbury Cathedral) between 1945 and 1962, and it is believed that the restoration and partial rebuilding of the cathedral's famous spire – the tallest in Britain – in 1949-1951 provided the initial inspiration for the novel. *The Spire* was published on 10 April 1964 in an edition of 15,326 copies with a striking dustwrapper designed by the artist John Piper.

This copy is from the library of the noted bibliophile Stephen Keynes, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

R.A. Gekoski and P.A. Grogan, *William Golding*, A8(a).

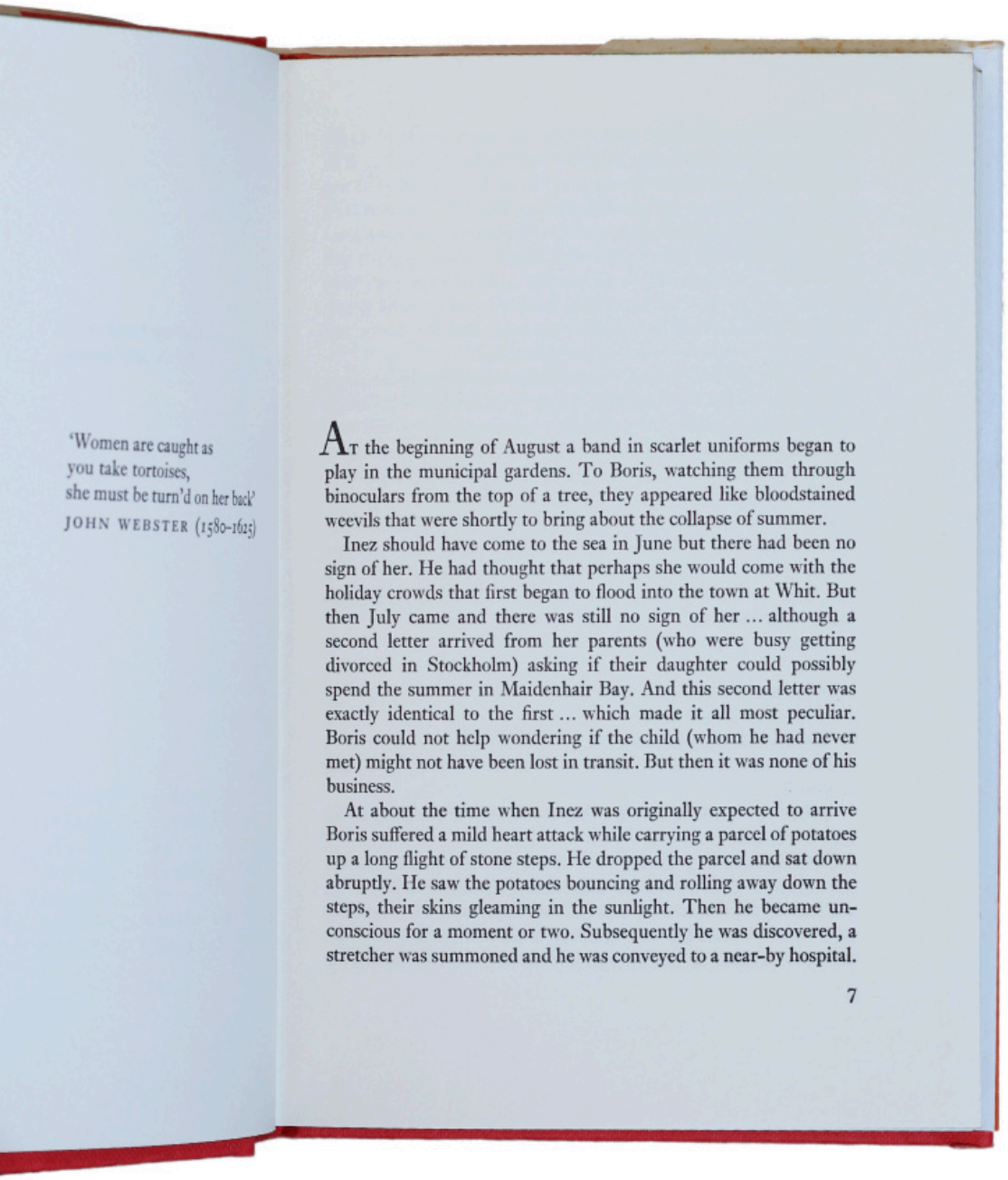
FUELLED BY AN 'ALMOST NABOKOVIAN OBSESSION WITH MINUTIAE':

J.G. FARRELL'S A GIRL IN THE HEAD

15. FARRELL, James Gordon. *A Girl in the Head*. London: Ebenezer Baylis and Son, Ltd, The Trinity Press for Jonathan Cape, 1967.

Octavo in 16s (186 x 124mm), pp. 223, [1 (blank)]. Original red boards by G.J. Kitkat Ltd, spine lettered and decorated with publisher's device in gilt, top edges sage-green, dustwrapper with design by Bill Botten, not price-clipped. (Extremities minimally rubbed, small light mark on upper joint, bookblock very slightly leant, small mark on upper pastedown offsetting onto front free endpaper, dustwrapper minimally rubbed at edges, head of rear flap very lightly spotted and creased.) A very good copy in the dustwrapper.

£225



'Women are caught as
you take tortoises,
she must be turn'd on her back'
JOHN WEBSTER (1580-1625)

At the beginning of August a band in scarlet uniforms began to play in the municipal gardens. To Boris, watching them through binoculars from the top of a tree, they appeared like bloodstained weevils that were shortly to bring about the collapse of summer.

Inez should have come to the sea in June but there had been no sign of her. He had thought that perhaps she would come with the holiday crowds that first began to flood into the town at Whit. But then July came and there was still no sign of her ... although a second letter arrived from her parents (who were busy getting divorced in Stockholm) asking if their daughter could possibly spend the summer in Maidenhair Bay. And this second letter was exactly identical to the first ... which made it all most peculiar. Boris could not help wondering if the child (whom he had never met) might not have been lost in transit. But then it was none of his business.

At about the time when Inez was originally expected to arrive Boris suffered a mild heart attack while carrying a parcel of potatoes up a long flight of stone steps. He dropped the parcel and sat down abruptly. He saw the potatoes bouncing and rolling away down the steps, their skins gleaming in the sunlight. Then he became unconscious for a moment or two. Subsequently he was discovered, a stretcher was summoned and he was conveyed to a near-by hospital.

7

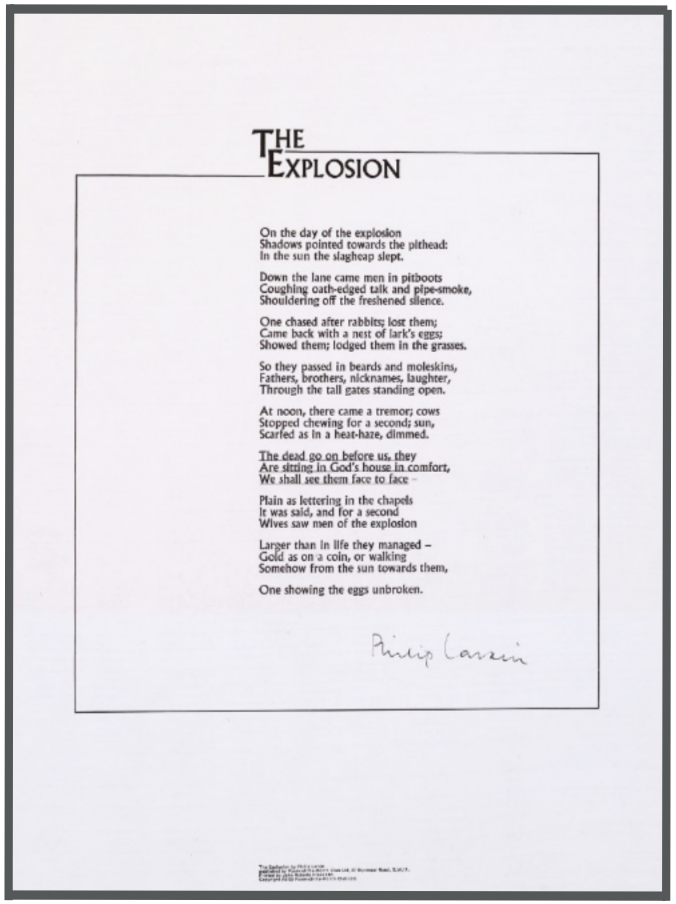
First edition, first state of the dustwrapper. 'J.G. Farrell has created a brilliant and memorable character in Boris. An ageing cynic, touching and turbulent, and an arid English seaside resort are brought effortlessly to life and idiosyncrasy. The strength and versatility of J.G. Farrell's prose makes of Boris, his disasters and desolation, an intense and living world of comedy and pathos' (dustwrapper blurb). Farrell was at the time, as the author profile on the rear dustwrapper flap explains, 'living in the United States on a Harkness Fellowship. […] The *Guardian* described Farrell as "an exuberantly gifted writer" with "sure signs of the developing powers of a considerable talent"'. *The Times* reviewed the book with bemusement about its 'typographical eccentricities – in appearance rather like the Mouse's Tale in *Alice in Wonderland*' but concluded that this was 'more than compensated for by the comedy, by the sharpness of observation, and by the almost Nabokovian obsession with minutiae' (17 August 1967, p. 5).

A Girl in the Head was published at 22*s.* 6*d.*, and later states of the dustwrapper have been clipped to remove this printed price, which is replaced with a price-sticker on the upper flap.

R.J. Crane, 'J.G. Farrell: A Bibliography of Primary and Secondary Sources' in *J.G. Farrell. The Critical Grip*, I, A4.

THE FIRST PUBLICATION OF 'THE EXPLOSION' –

ONE OF 1,000 COPIES SIGNED BY LARKIN



THE EXPLOSION

On the day of the explosion
Shadows pointed towards the pithead:
In the sun the slagheap slept.

Down the lane came men in pitboots
Coughing oath-edged talk and pipe-smoke,
Shouldering off the freshened silence.

One chased after rabbits; lost them;
Came back with a nest of lark's eggs;
Showed them; lodged them in the grasses.

So they passed in beards and moleskins,
Fathers, brothers, nicknames, laughter,
Through the tall gates standing open.

At noon, there came a tremor; cows
Stopped chewing for a second; sun,
Scarfed as in a heat-haze, dimmed.

The dead go on before us, they
Are sitting in God's house in comfort,
We shall see them face to face –

Plain as lettering in the chapels
It was said, and for a second
Wives saw men of the explosion

Larger than in life they managed –
Gold as on a coin, or walking
Somehow from the sun towards them,

One showing the eggs unbroken.

Philip Larkin

16. LARKIN, Philip Arthur. 'The Explosion'. London: John Roberts Press Ltd. for Poem-of-the-Month Club, 1970.

Broadsheet (381 x 283mm), [2 (poem, verso blank)]. Printed on laid paper watermarked 'Arnold Signature' and signed in ink at the foot 'Philip Larkin'. (Very lightly browned at outer margins.) Later black cloth folder with gilt maroon leather title-label on upper panel. (Extremities lightly rubbed.) *Provenance*: Antony Rex Divey (1930-2013, and by descent).

£495

First edition, one of 1,000 copies signed by the author. Larkin's poem 'The Explosion' – widely held to be one of his finest – was composed between 1969 and 1970 and completed on 5 January 1970. The poem draws upon Larkin's memories of reading D.H. Lawrence's descriptions of mining villages as a teenager, which were revived by watching 'a television documentary about the mining industry […] during Christmas 1969' (A. Motion, *Philip Larkin: A Writer's Life* (London, 1994), pp. 394-395), while his experiences of the destruction wrought by the Coventry Blitz of 1940-1942 also inform it. The poem has some echoes of Thomas Hardy's 'In the Time of the "Breaking of Nations"', and Andrew Motion believed that 'in "The Explosion" an accident had reaffirmed the need for continuity' (*op. cit.*, p. 395).

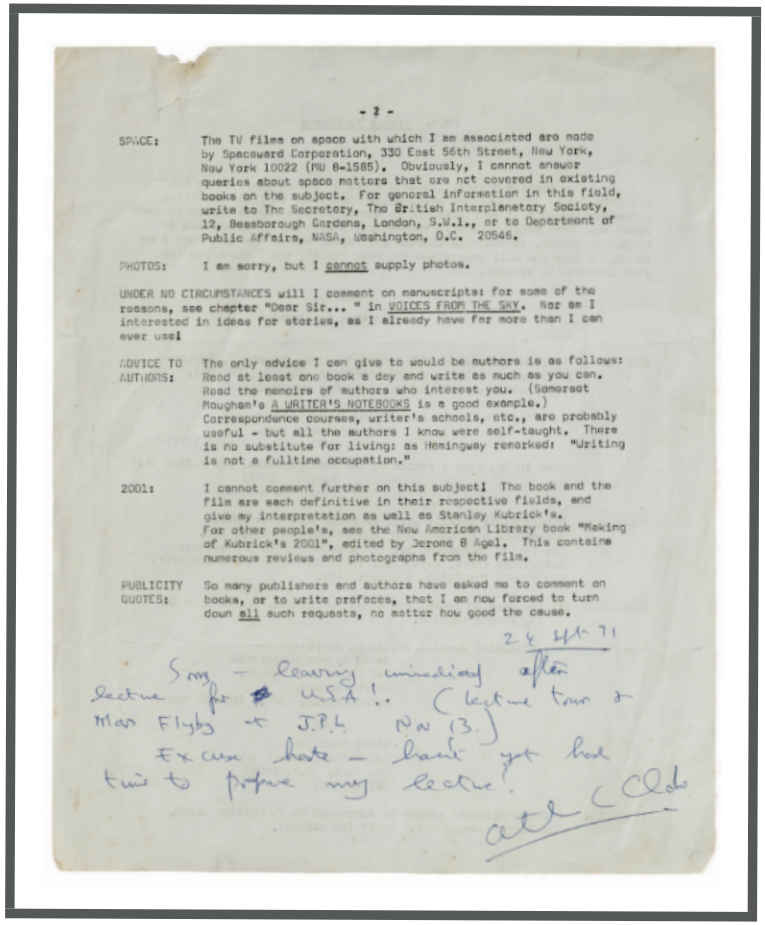
'The Explosion' was first published in the 'Poem-of-the-Month' series, which comprised 48 broadsheets issued between 1970 and 1977, each bearing a poem or poems by a leading writer and signed by the author at the foot. Larkin wrote to his friend Judith Egerton on 18 March 1970 that 'today [I] learnt ["The Explosion"] will be "Poem of the Month" for June or July: have you heard of this new racket? Five pounds a year, & you get a new unpublished *signed* poem by C. Day-Lewis, Roy Fuller, Stephen Spender, John Betjeman, *Laurie Lee*, & others including *yours truly* flopping onto your doormat each month – better than having the authors themselves so flopping, anyway' (A. Thwaite (ed.), *Selected Letters of Philip Larkin 1940-1985* (London, 1992), p. 428). 'The Explosion' was reprinted in *The Listener* (17 August 1972) and first appeared in book form in *High Windows* (1974), as the poem which closes the collection.

This copy is from the library of the noted British engineer and designer Tony Divey, who worked for Lotus, DeLorean, Porsche, and other companies before establishing his own business, Triking Sports Cars, to manufacture and sell the Triking three-wheeled sports car which he designed.

B.C. Bloomfield, *Philip Larkin* (2002), A9.

ARTHUR C. CLARKE ANTICIPATES THE MARS FLYBY OF MARINER 9 —

AN EVENT THAT LED HIM TO PREDICT LIFE ON MARS BY THE END OF THE CENTURY



- 2 -

SPACE: The TV films on space with which I am associated are made by Spaceward Corporation, 330 East 56th Street, New York, New York 10022 (MU 8-1585). Obviously, I cannot answer queries about space matters that are not covered in existing books on the subject. For general information in this field, write to The Secretary, The British Interplanetary Society, 12, Bessborough Gardens, London, S.W.1., or to Department of Public Affairs, NASA, Washington, D.C. 20546.

PHOTOS: I am sorry, but I cannot supply photos.

UNDER NO CIRCUMSTANCES will I comment on manuscripts: for some of the reasons, see chapter "Dear Sir... " in VOICES FROM THE SKY. Nor am I interested in ideas for stories, as I already have far more than I can ever use!

ADVICE TO AUTHORS: The only advice I can give to would be authors is as follows: Read at least one book a day and write as much as you can. Read the memoirs of authors who interest you. (Somerset Maugham's A WRITER'S NOTEBOOKS is a good example.) Correspondence courses, writer's schools, etc., are probably useful - but all the authors I know were self-taught. There is no substitute for living: as Hemingway remarked: "Writing is not a fulltime occupation."

2001: I cannot comment further on this subject! The book and the film are each definitive in their respective fields, and give my interpretation as well as Stanley Kubrick's. For other people's, see the New American Library book "Making of Kubrick's 2001", edited by Jerome B Agel. This contains numerous reviews and photographs from the film.

PUBLICITY QUOTES: So many publishers and authors have asked me to comment on books, or to write prefaces, that I am now forced to turn down all such requests, no matter how good the cause.

24 Sept 71

Sorry - leaving immediately after lecture for U.S.A.! (Lecture tour + Mar Flyby + J.P.L. Nov 13.)
Excuse haste - hadn't yet had time to prepare my lecture.

Arth C Clarke

17. CLARKE, Sir Arthur Charles. Mechanically reproduced typed letter signed ('Arth[ur] C Clarke') with autograph salutation ('Mr Paul'), autograph annotation 'PTO.', and dated autograph postscript, [*s.l.*], 24 September 1971.

2 pp. on one l. on wove paper with autograph additions, quarto (254 x 204mm). Folded for despatch. (Extremities lightly rubbed and darkened, some marking, corners creased, 30mm tear at head with small loss and marking.)

£395

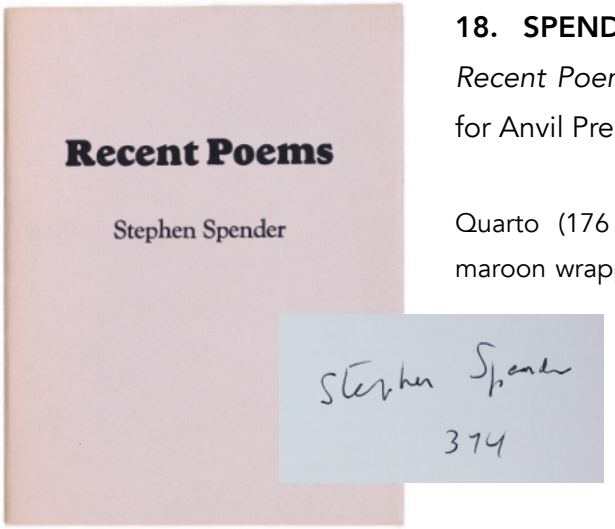
Sir Arthur Charles Clarke (1917-2008) was an English writer of science fiction and non-fiction whose best-known work was the script for *2001: A Space Odyssey* (1968), which was created in collaboration with Stanley Kubrick and based on stories by Clarke. Interested in space travel from a young age, Clarke had joined the British Interplanetary Society while still at school, studied physics and mathematics at King's College, London, and began to write science fiction while working in the civil service in the later 1930s. An officer in the Royal Air Force during the World War II, he worked with American scientist-engineers and published an important technical paper on 'Extra-Terrestial Relays' in the journal *Wireless World* (1945), describing a 'geostationary orbit' that the International Astronomical Union later officially designated the 'Clarke Orbit'. In 1956 Clarke settled permanently in Sri Lanka, where he had discovered his love for the weightlessness of outer space in the form of scuba diving – a passion cut short when he contracted polio in 1962 and, 22 years later, post-polio syndrome, which confined him to a wheelchair for the final decades of his life. He nevertheless continued his career as a writer. Over the course of his lifetime, Clarke wrote 'or collaborated on close to 100 books […]. His works have been translated into some 40 languages' (obituary, *New York Times*, 18 March 2008).

This is a form letter from Clarke to an unidentified Mr Paul in response to the latter's letter which was, as the printed text explains, one of the 'several thousand items of mail a year' received by Clarke. The form letter is 'designed to deal with about 90% of the questions I am asked' and contains Clarke's details, including his correspondence addresses and those to which lecture requests and queries about rights should be sent; references for his biography, bibliography, and other information commonly requested by the media; and short paragraphs on 'advice to authors' and '2001' (beginning 'I cannot further comment on this subject!').

Clarke's autograph postscript dated 24 September 1971 forms an apology to Mr Paul, who apparently wished to meet with him: Clarke explains that he will be 'leaving immediately after lecture for USA!' due to a 'lecture tour and Mars Flyby at J.P.L. Nov[ember] 13', before apologising for the 'haste – haven't yet had time to prepare my lecture!'.

The 'Mars Flyby' was that of NASA's *Mariner 9*, the first spacecraft to orbit another planet, which had been launched from Cape Canaveral on 30 May 1971 and was due to reach Mars on 13 November 1971 ('J.P.L.' refers to NASA's Jet Propulsion Lab). On 12 November, the day before the mission reached Mars, Caltech Planetary Science professor Bruce Murray gathered a panel of thinkers to discuss this momentous event and its implications. Under the moderation of the *New York Times* science editor and its designated reporter on *Mariner 9* Walter Sullivan, the conversation included Carl Sagan, Ray Bradbury, and Arthur C. Clarke, and was published in 1973 as *Mars and the Mind of Man*. Clarke commented: 'We are now in a very interesting historic moment [...], the frontier of our knowledge is moving inevitably outward. [...] Carl [Sagan], you've gone on record as saying that Jupiter may be a more hospitable home for life than any other place, *including* Earth itself. It would be very exciting if this turns out to be true. I will end by making one prediction. Whether or not there is life on Mars now, there *will* be by the end of this century' (cited in Maria Popova, 'Mars and the Mind of Man: Carl Sagan, Ray Bradbury and Arthur C. Clarke in Cosmic Conversation, 1971', themarginalian.org).

LIMITED TO FOUR HUNDRED COPIES, SIGNED AND NUMBERED BY SPENDER



18. SPENDER, Sir Stephen Harold. *Recent Poems***.** London: Ithaca Press Ltd for Anvil Press Poetry, 1978.

Quarto (176 x 134mm), pp. [8]. Original maroon wrappers, printed grey dustwrapper. (Dustwrapper lightly faded on spine, as often, minimally rubbed at edges.) A fine copy in a very good dustwrapper.

£35

First edition, no. 374 of 400 copies, signed and numbered by the author. A collection of four poems – 'From my Diary', 'Late Stravinsky Listening to Late Beethoven', 'Winter in May', and 'A Girl who has Drowned Herself Speaks' – published in the sixty-ninth year of Spender's life, and its last phase, a period marked by the deaths of (*i.a.*) Auden in 1973 and Connolly in 1974; Spender's retirement from his chair in English at University College, London in 1975; and the publication of the partially-autobiographical volume *The Thirties and After; Poetry, Politics, People (1933-1975)* in 1978.

David Leeming comments that, '[t]he highlights of 1978 were the publication of *The Thirties and After* and a small book entitled *Recent Poems*. [...] The most important of the four poems [in *Recent Poems*] is "Late Stravinsky Listening to Late Beethoven", dedicated to Sacheverell Sitwell, who had died recently and who in the poem is implicitly identified with the dying Stravinsky' (*Stephen Spender: A Life in Modernism* (New York, 1999), p. 235).

THE RARE SIGNED LIMITED EDITION OF A WORK THESIGER DESCRIBED AS

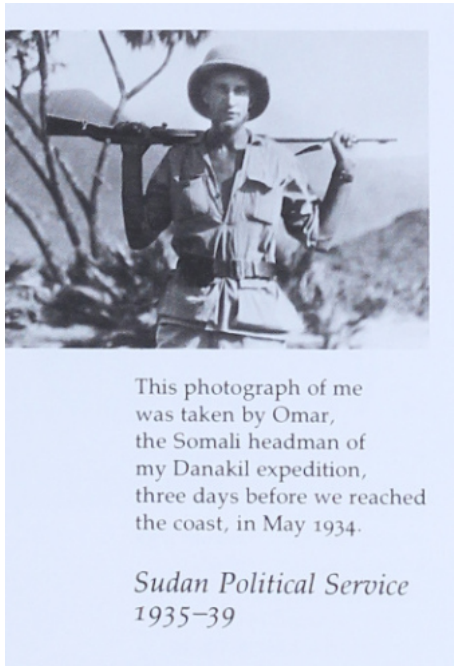
'A PERSONAL FAVOURITE'

19. THESIGER, Sir Wilfred Patrick. *Desert Marsh and Mountain. The World of a Nomad.* London: W. & J. Mackay Limited for William Collins Sons and Co Ltd, 1979.

Quarto (269 x 207mm), pp. [1]-304, [2 (blank)]. Numerous photographic illustrations after Thesiger, *et al.*, some full- or double-page, maps after Tom Stalker-Miller, some full- or double-page. Original half brown morocco gilt over oatmeal buckram by Robert Hartnoll Limited, Bodmin, spine gilt in compartments, lettered directly in 2 and with imprint at the foot, others with central gilt sun design, all edges gilt, Cockerell-marbled endpapers, original oatmeal buckram covered slipcase with gilt morocco lettering-piece on upper panel. (Slipcase slightly spotted and marked, and rubbed at extremities.) Loosely inserted printed order form for the limited and trade issues of the work. A very good, clean copy of the rare signed and limited edition, with the ephemeral publisher's order form.

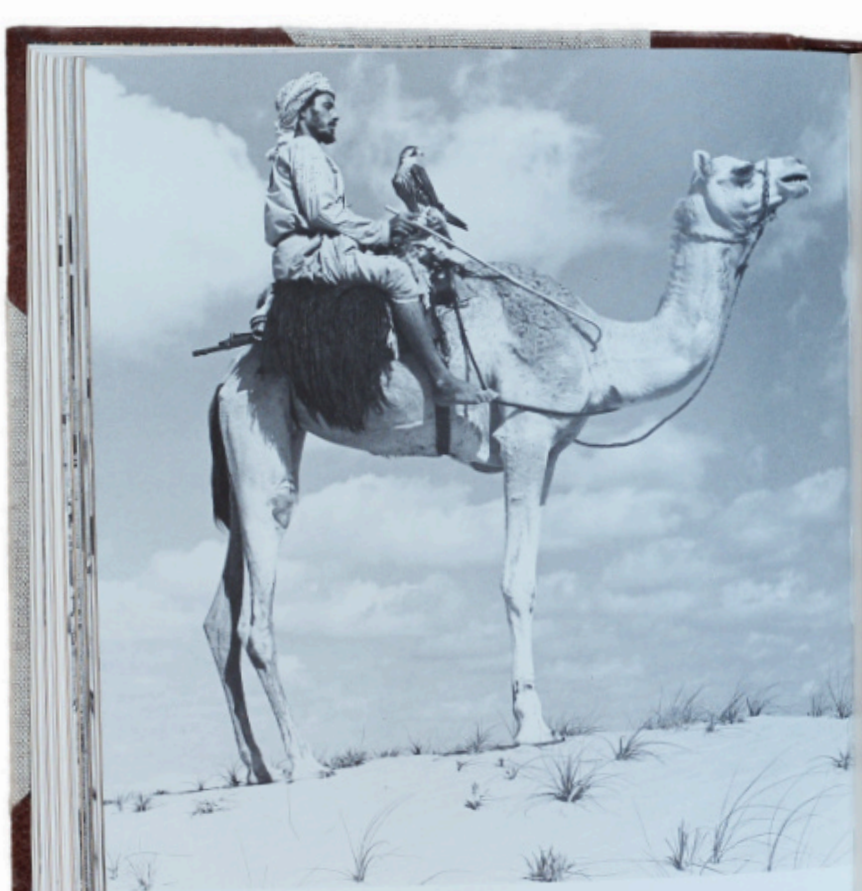
£695

First edition, limited issue, no. 50 of 160 specially bound, numbered copies signed by the author. A superbly illustrated record of Thesiger's travels in Abyssinia, Yemen, Persia, Iraq, Afghanistan and Chitral, dating from his birth in 1910 to 1978, which is prefaced by a 'Biographical Summary and List of Principal Travels, 1910-78' and a short-title list of 'Other Books and Articles by Wilfred Thesiger'. In the foreword to the revised 1993 edition published by Motivate, Thesiger commented that '[t]his book has always been a personal favourite, capturing as it does the wide scope of my journeys and my affinity with the nomadic way of life. Journeying at walking pace under conditions of some hardship, I was happiest when I had no communication with the outside world, and was utterly dependent on my tribal companions'.



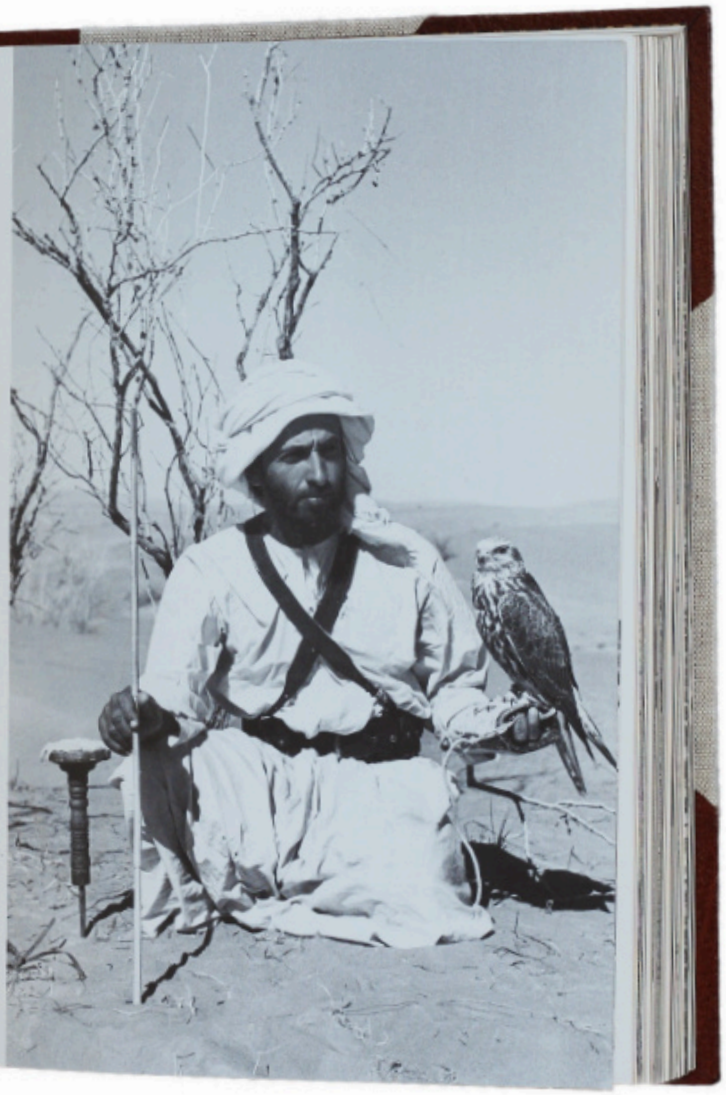
The first edition of *Desert Marsh and Mountain* was published in two issues: the publisher's trade edition and this specially bound edition signed by the author. The present signed edition was limited to only 160 copies, of which numbers 151 to 160 were not for sale.

P.N. Grover, 'Bibliography of Works by Sir Wilfred Thesiger' in *Wilfred Thesiger in Africa*, p. 271.



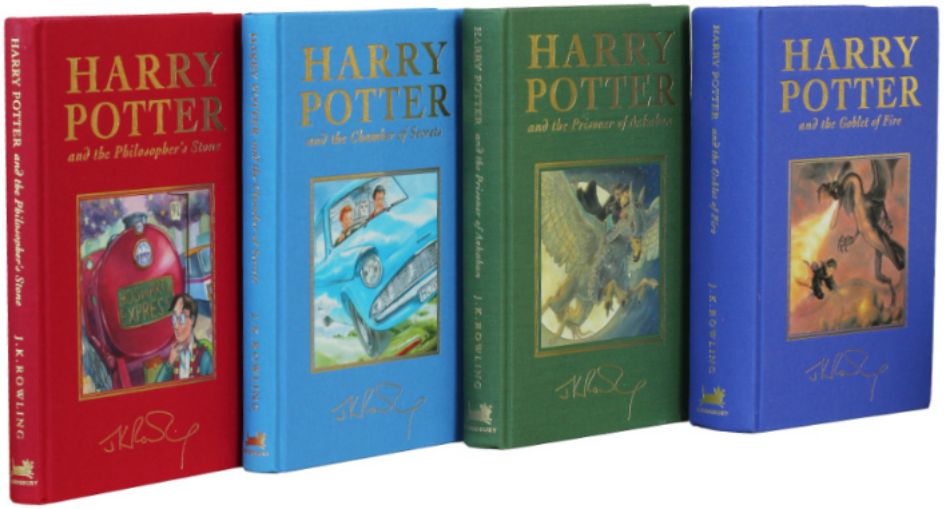
One of Sheikh Zayid's falconers with a peregrine. *cf. pages 57–8*

RIGHT] Sheikh Zayid bin Sultan with one of his hawks near Muwaiqih.
cf. pages 57–8, 208–9



THE HARRY POTTER CHILDREN'S DELUXE EDITION:

A COMPLETE SET OF THE FIRST EDITIONS IN FINE CONDITION



20. ROWLING, Joanne Kathleen. A complete, seven-volume set of the *Harry Potter* series with children's artwork in the first English deluxe edition, 1999-2007, comprising:

(i) J.K. ROWLING and Thomas TAYLOR (illustrator). *Harry Potter and the Philosopher's Stone*. London: Clays Ltd for Bloomsbury, 1999. Octavo (233 x 152mm), pp. 223, [1 (blank)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original red cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Taylor applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, red endpapers, blue endbands, and blue fabric marker. (Head of spine very lightly bumped, small mark on top edges caused in production.) A fine copy. **First English deluxe edition,** sixth issue. P.W. Errington. *J.K. Rowling. A Bibliography 1997-2013* (2015), A1(d).

(ii) J.K. ROWLING and Cliff WRIGHT (illustrator). *Harry Potter and the Chamber of Secrets*. London: Clays Ltd for Bloomsbury, 1999. Octavo (233 x 152mm), pp. 251, [1 (blank)], [1 (excerpts from reviews of *Harry Potter and the Philosopher's Stone*)], [2 (facsimile fan letters)], [1 (illustration)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title, monochrome reproduction of cover of *Harry Potter and the Philosopher's Stone* on final p. Original blue cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Wright applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, blue endpapers, green endbands, and green fabric marker. (Extremities minimally rubbed and bumped.) A fine copy. **First English deluxe edition,** third issue. Errington A2(e).

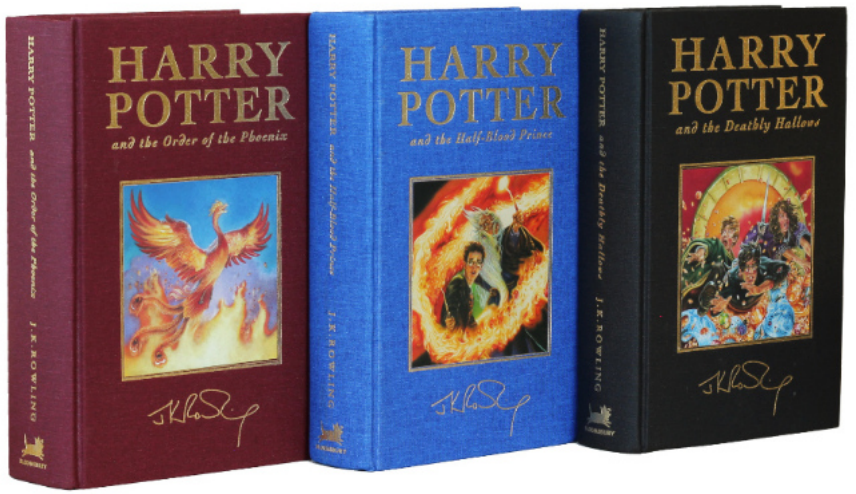
(iii) J.K. ROWLING and C. WRIGHT (illustrator). *Harry Potter and the Prisoner of Azkaban*. London: Clays Ltd for Bloomsbury, 1999. Octavo (233 x 152mm), pp. 317, [1 (blank)], [2 (blank l.)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. (Occasional small spots on pp. from gilding of edges up to p. 64.) Original green cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Wright applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, green endpapers, yellow endbands, and yellow fabric marker. (Extremities minimally rubbed and bumped, light marking on bottom corner of upper board.) A very good copy. **First English deluxe edition,** second issue. Errington A7(c).

(iv) J.K. ROWLING and Giles GREENFIELD (illustrator). *Harry Potter and the Goblet of Fire*. London: Clays Ltd for Bloomsbury, 2000. Octavo (233 x 152mm), pp. 636, [4 (blank ll.)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original purple-blue cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Greenfield applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, royal-blue endpapers, red endbands, and red fabric marker.

(Rear corners very lightly bumped.) A fine copy. **First English deluxe edition, first issue.** This English deluxe edition of *Harry Potter and the Goblet of Fire* was published on 2 October 2000 'in an edition of 10,000 copies' (Errington). 'This is the first English publication to note Warner Brothers' copyright and trademark of "Harry Potter names, characters and related indicia"' – roughly two years after the film rights for the first two books were purchased by Warner (Errington, pp. 195-196). Errington A9(b).

(v) J.K. ROWLING and Jason COCKROFT (illustrator). *Harry Potter and the Order of the Phoenix*. London: Clays Ltd for Bloomsbury, 2003. Octavo (233 x 152mm), pp. 766, [2 (blank l.)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original maroon cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Cockroft applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, maroon endpapers, yellow endbands, and yellow fabric marker. (Minor blemish on fore-edge gilt.). A fine copy. **First English deluxe edition, first issue.** This English deluxe edition of *Harry Potter and the Order of the Phoenix* was published on 6 October 2003 'in an edition of 26,700 copies' (Errington). Errington A12(c).

(vi) J.K. ROWLING and J. COCKROFT (illustrator). *Harry Potter and the Half-Blood Prince*. London: Clays Ltd for Bloomsbury, 2005. Octavo (233 x 150mm), pp. 607, [1 (blank)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original denim blue cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Cockroft applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, denim blue endpapers, green endbands, and green fabric marker. (Extremities minimally rubbed and bumped.) A fine copy. **First English deluxe edition, first issue.** This English deluxe edition of *Harry Potter and the Half-Blood Prince* was published on 3 October 2005 'in an edition of 26,310 copies' (Errington). Errington A13(b).



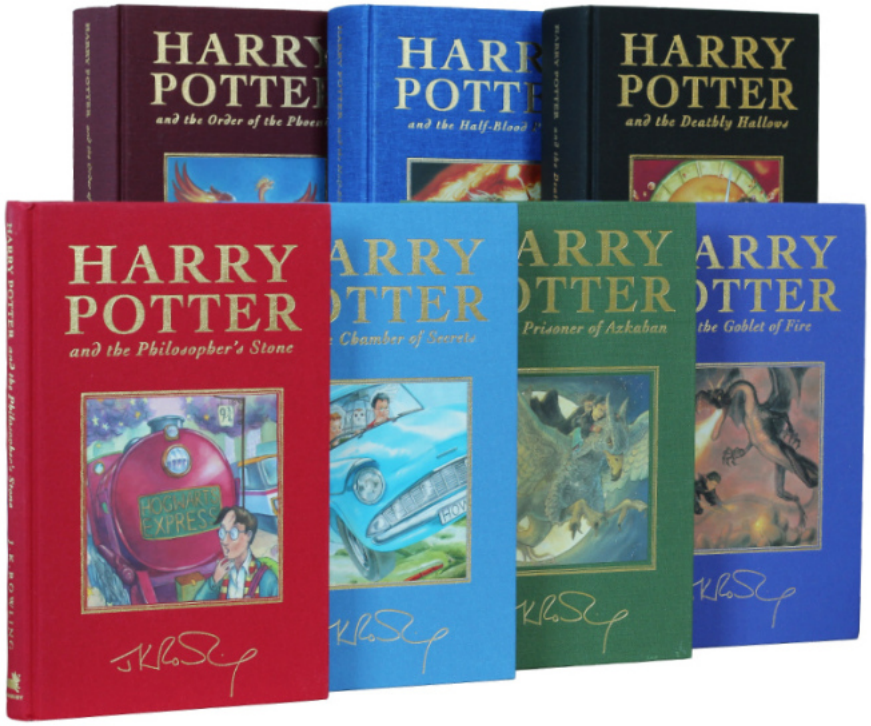
(vii) J.K. ROWLING and J. COCKROFT (illustrator). *Harry Potter and the Deathly Hallows*. London: Clays Ltd for Bloomsbury, 2007. Octavo (233 x 150mm), pp. 607, [1 (blank)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original black cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Cockroft applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, purple endpapers, yellow endbands, and purple fabric marker. A fine copy. **First English deluxe edition, first issue.** This English deluxe edition of *Harry Potter and the Deathly Hallows* was published on 21 July 2007, on the same day as the first English children's and adult trade editions, the first American edition and the first American deluxe edition, all in hardback. The present is an 'edition of 46,500 copies' (Errington). This appears to be a variant binding, since Errington calls for purple endbands and a green silk marker, indicating that the binding of this edition may have been shared between different companies or that some supplies were exhausted and other materials substituted during the binding of the edition. Errington A14(aaa).

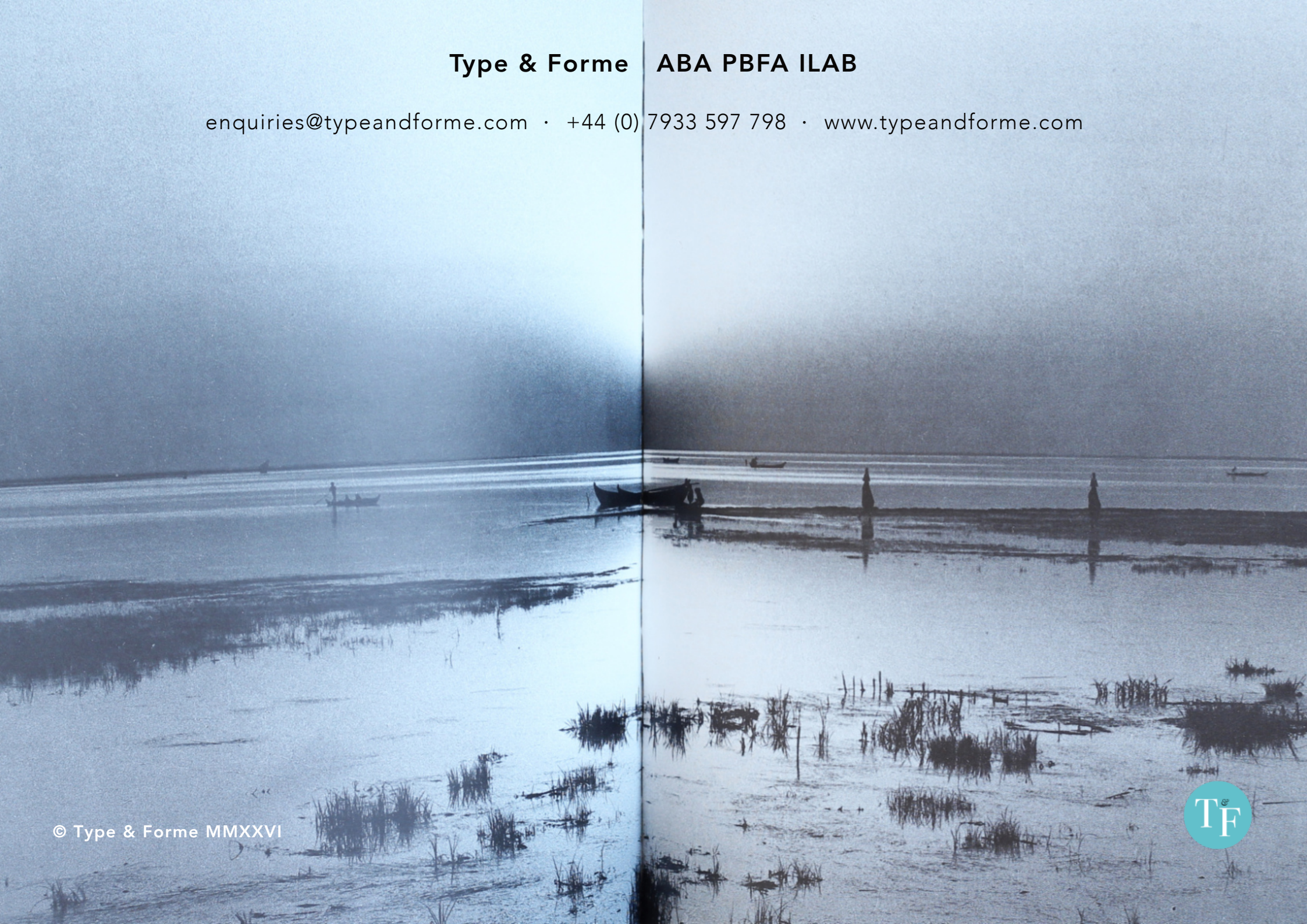
£1,795

A complete set of first editions of the English children's artwork deluxe edition of the Harry Potter series. Only two years had passed since the first publication of *Harry Potter and the Philosopher's Stone* before this deluxe edition of the first three titles in the series was created in 1999 for the gift market. Bloomsbury Publishing founder Nigel Newton explained in 2013 that the deluxe edition was created for the gift market, since 'if you think of any of the great children's classics, there would tend to be a really nice edition. Harry Potter deserves it more than anything we've ever published' (quoted in Errington, p. 15).

The first three volumes of the deluxe edition were first published as a group on 27 September 1999 (in this set they are the sixth, third, and second issues respectively). The four final volumes – all first issues of the first edition in this set – were published either in the October following the first appearance of the novel in the summer (*The Goblet of Fire*, *The Order of the Phoenix*, and *The Half-Blood Prince*, or, in the case of *The Deathly Hallows*, simultaneously with the first edition. Such was the popularity of these beautifully produced deluxe editions that the print run for the final title in the series was 46,500 copies

In this set, all volumes are in fine condition thanks to all except the *Prisoner of Azkaban* having been kept in their original clear plastic wrapping by the previous owner until recently. Some of the plastic wrapping has, however, deteriorated over the decades and shows some signs of age such as tears, but they have been retained and can be included with this set.





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